

AMERICAN MUSIC TEACHER

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S. TURNER JONES, Managing Editor

LUCILE RICE JONES, Associate Editor

From the Editor

CONVENTION-GOING time will soon be here again, and once more we say, "Come on, boys. Let's Go!" Just look at all that is being offered at the five 1956 MTNA Divisional Conventions. It will leave you breathless, and, we hope, will make you want to leave your happy homes and attend the convention being held nearest to you. Of course, no one will object if you attend all five Divisional Conventions. (Convention programs for each Division appear elsewhere in this publication.)

We hope that all MTNA members will become as enthused over the Divisional Conventions as Mr. Richard Kauffman, Director of the Extension Program of the Cleveland Music School Settlement, was over the 1955 National Convention held in St. Louis. In the March-April 1955 issue of the Ohio Music Teachers Association NEWS, Mr. Kauffman writes: "When over two thousand private, college, conservatory and student teachers of music assemble for discussion of mutual problems and for educational growth in the music profession, something terrific happens. Only those who attend Conventions are privileged to experience the impact made by the enthusiasm, the interest, the giving and taking at such an event.

"The value gained talking with a teacher from Oregon, or Florida, or Arizona, over a cup of coffee, or at breakfast, or at a midnight snack, can only be measured by those who have found the value of attending Convention. Money cannot buy it. You, your students, your colleagues, your community, all benefit by your attending and participating at Convention."

(Continued on page 29)

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The Preparation of the Private Studio Music Teacher

THE Music Teachers National Association, being a group of over 3,000 music teachers, many of whom are private teachers, but all of whom recognize the importance of the private teacher, has felt the need of a college level music curriculum designed especially to prepare teachers of applied music. It was, therefore, most appropriate that MTNA should cooperate with the National Association of Schools of Music in promoting the adoption of such a curriculum.

To increase the effectiveness of the training program of teachers who will devote their talent in the main to the offering of private instruction is an important goal for the schools of this land. It is natural that MTNA should point out the need for such a curriculum; the country as a whole will profit.

The story behind this curriculum and its presentation to NASM at its November 1955 meeting in St. Louis, Missouri, is told by the talks which follow. These talks were presented at the above mentioned meeting of the National Association of Schools of Music.

A HISTORY OF THE INTEREST AND ACTIVITY OF MTNA IN DEVELOPING A CURRICULUM FOR THE TRAINING OF A PRIVATE MUSIC TEACHER

by Barrett Stout

MTNA has been interested in the related problems of standards and certification of private music teachers for a long time. In 1948, MTNA set up a committee under the chairmanship of Dean E. W. Doty (Dean of the College of Fine Arts, University of Texas, Austin, Texas) to study the question of certification of private music teachers. The committee gathered much information concerning what the various states were doing in this regard. The study disclosed so many difficult problems peculiar to the individual states that the committee recommended that MTNA act

as the clearing agency for information and encouragement to states wishing to set up some plan for the certifying of private music teachers. Interest in this problem and concern over the lack of anything resembling uniform standards for the preparation of private music teachers grew until in 1952 MTNA reactivated the committee for the study of this problem under the chairmanship of Dr. Hyman I. Krongard of Brooklyn, New York. This committee has been very active.

MTNA officers and executive committee members in their informed discussions of this problem of standards frequently mentioned the need for a curriculum especially designed for the preparation of a private music teacher.

NASM Interest

NASM has also become interested in this problem. In a letter dated October 6, 1953, President Keller asked me to suggest members for a panel discussion of NASM. The following persons were appointed to this panel: Mrs. Marie Holland Smith, Leo Miller, Karl Eschman. The discussion took place November 28, 1953. In this same letter, President Keller also requested that MTNA prepare and recommend a curriculum for training the private music teacher.

In June 1954, as president of MTNA, I asked John Crowder to accept the appointment of chairman of a committee to recommend "A Curriculum For the Preparation of the Private Music Teacher." Upon receiving his acceptance I asked Dean Crowder to name the other members of his committee. The following people were subsequently appointed to that committee:

Mrs. Marie Holland Smith, Minneapolis College of Music; Miss Charlotte DuBois, University of Texas; Dr. Hyman I. Krongard, Brooklyn, N. Y.; Mrs. Amy Olmsted Welch, Portland, Oregon; Dr. William S. Newman, University of North Caro-

lina, Chapel Hill; Miss Caroline E. Irons, Oakland, California; Mrs. Fay Templeton Frisch, New Rochelle, N. Y.; Mrs. Dorris Van Ringeleyden, Grand Rapids, Michigan; Dr. Herbert Gould, University of Missouri, Columbia.

As you will readily see, this committee was a representative group from the standpoint of geography, institution, and private studio.

At the NASM meeting during the 1954 Christmas holidays, President Keller asked me for a brief progress report on the project. I reported that the MTNA committee was progressing well with its work, and that it would present the fruits of its labors to MTNA at its next national convention in February 1955.

Dean Crowder's committee did make its report at the St. Louis MTNA convention in February 1955 at a well attended general session. After a good discussion from the floor the report was approved. Subsequently, during the same convention the MTNA Executive Committee adopted the curriculum for presentation to NASM.

PRESENTATIONS AND COMMENTS ON THE CURRICULUM FOR TRAINING PRIVATE MUSIC TEACHERS

by John Crowder

At the Chicago meeting of NASM in November 1953 a panel discussed the objectives and need of a curriculum to prepare graduates for a career in private music teaching. The chairman of the panel was Mrs. Marie Holland Smith of the Minneapolis College of Music. Some of the major objectives of private music teaching were set forth as follows:

1. To develop in the music student a genuine love and appreciation of the best in music. The vast majority of young students of music will *not* enter music as a profession, but are potential consumers of music as a

(Continued on page 30)

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The Piano Sonatas of Mozart

by George Anson

THE Piano Sonatas by Mozart include works in this form for solo piano, piano duet, and two pianos.

Oddly enough, most people make their acquaintance with the piano compositions through the Sonatas, but unfortunately only four or five of these are in general use, all for piano solo with an occasional performance of the one for two pianos.

Experts may not agree as to the instrument for which these works were originally conceived. It is quite possible that some of the earlier ones were written for the harpsichord, though unquestionably Mozart favored the piano entirely in adult life.

Whatever the original medium, the Sonatas are superb piano music when properly performed, and all teachers and students need to get acquainted with more of this beautiful music.

FOR SOLO PIANO

The first question which arises with the solo Sonatas is: How many did Mozart write? According to the various complete editions, there are seventeen, or eighteen, or nineteen!

However, the best recent authorities, including the greatest of them all, Alfred Einstein, give NINETEEN as the correct number, and every teacher, no matter which edition is favored for use, should have at least one collection with ALL the Sonatas in it.

IDENTIFICATION

Again we use, in the following listing, two numbers for each Sonata: First, the Koechel number, and second, the Einstein number. Nearly all publishers to date use the obsolete K. numbers, which often are incorrect chronologically.

When we reach the order of printing in the various complete editions, still more confusion exists, for there seems in most instances to be neither rhyme nor reason to the order of presentation. All of the following discussion presents the Sonatas in CHRONOLOGICAL order, according to the Einstein numbering.

GRADING

Suggesting a grade level is at best a precarious business, especially when both musical and technical factors must be taken into consideration. It does seem essential, however, to indicate some degree of difficulty, and this has been done by individual movements.

Too many people seem to think that a complete Sonata must be studied. This does not always make musical sense. Better one movement beautifully performed than three mutilated ones!

ESPECIALLY RECOMMENDED EDITIONS

At the present writing, we should unhesitatingly recommend three editions as essential for every teacher's library. These are the ones published by RICORDI, G. HENLE VERLAG (through Carl Fischer), and KALMUS.

FORTHCOMING EDITIONS

Two new editions of the Sonatas to be published during the current season will be of major importance to all pianists. These are:

The Sonatas edited by Artur Schnabel; EDWARD B. MARKS MUSIC CORPORATION.

The Sonatas (including the Fantasies) edited by Nathan Broder; THEODORE PRESSER COMPANY.

The Complete Sonatas in an URTEXT edition, edited by Carl Martiesssen; PETERS Edition.

SONATAS FOR PIANO SOLO

K. 279 (E. 189 d)—Sonata in C major.
Composed in summer 1774 in Salzburg.

Three movements:

Allegro C major 4/4 Upper Intermediate
Andante F major 3/4 Intermediate
Allegro C major 2/4 Intermediate

George Anson is Head of the Piano Department, Texas Wesleyan College, Fort Worth, Texas.

In his earlier years, Mozart improvised both Sonatas and Variations. At the age of nineteen, he began to write them out. This first Sonata retains the character of an improvisation, with an expressive slow movement.

K. 280 (E. 189 e)—Sonata in F major.
Composed in autumn 1774 in Salzburg.

Three movements:

Allegro assai F major 3/4 Upper Intermediate
Adagio F minor 6/8 Intermediate
Presto F major 3/8 Intermediate

One of the best of the easier Sonatas, with its beautiful and pathetic slow movement.

K. 281 (E. 189 f)—Sonata in B flat major.
Composed in autumn 1774 in Salzburg.

Three movements:

Allegro B flat major 2/4 Lower Advanced
Andante amorooso E flat major 3/8 Upper Intermediate
Rondo. Allegro B flat major 2/2 Lower Advanced

The first two movements greatly resemble Haydn, while the final one is Mozart in characteristic and individual style.

K. 282 (E. 189 g)—Sonata in E flat major.
Composed at end of 1774 in Salzburg.

Three movements:

Adagio E. flat major 4/4 Intermediate
Menuetto I B flat major 3/4 Lower Intermediate and
Menuetto II E flat major 3/4 Intermediate
Allegro E flat major 2/4 Intermediate

All movements show Haydn's influence, with the final one quite Haydnish. The minuets are in Suite style, like a Minuet and Trio.

K. 283 (E. 189 h)—Sonata in G major.
Composed at end of 1774 in Salzburg.

Three movements:

Allegro G major 3/4 Intermediate
Andante C major 4/4 Intermediate
Presto G major 3/8 Upper Intermediate

One of the favorite teaching Sonatas, with three bright movements, the last showing the influence of J. C. Bach.

K. 284 (E. 205 b)—Sonata in D major.
Composed February or March 1775 in Munich.

Three movements:

Allegro D major 4/4 Upper Intermediate
Rondeau en Polonoise. Andante A major 3/4 Upper Intermediate
Theme with Twelve Variations. Andante mosso D major 2/2 Lower Advanced

Called the "Duernitz" Sonata, as it was written for Baron Thaddeus von Duernitz. A unique and original scheme of movements, the first in Italian comic opera overture style, the second again in the style of J. C. Bach, and the third one using for the first time in his Sonatas, the variation form.

K. 309 (E. 284 b)—Sonata in C major.
Completed October 8, 1777, in Mannheim.

Three movements:

Allegro con spirito C major 4/4 Upper Intermediate
Andante un poco Adagio F major 3/4 Upper Intermediate
Rondo. Allegretto grazioso C major 2/4 Upper Intermediate

The tender and sensitive second movement is presumably a musical portrait of a pupil, Rosa Cannabich. The first and last movements are pianistically brilliant. One of the greater Sonatas, with faultless musical structure.

K. 311 (E. 284 e)—Sonata in D major.
Composed 1777/78 in Mannheim.

Three movements:

Allegro con spirto D major 4/4 Upper Intermediate
Andante con espressione G major 2/4 Upper Intermediate
Rondo. Allegro D major 6/8 Lower Advanced

In this and the previous Sonata, the left hand is no longer merely an accompaniment, and the use of the middle register of the keyboard shows considerable musical growth. Mozart considered these among his more difficult Sonatas, and both are quite showy pianistically.

K. 310 (E. 300 d)—Sonata in A minor.
Composed in early summer 1778 in Paris.

Three movements:

Allegro maestoso A minor 4/4 Advanced
Andante cantabile con espressione F major 3/4 Advanced
Presto A minor 2/4 Lower Advanced

A work of genius, full of the most personal expression. It is both dramatic and tragic, and needs an impassioned interpretation.

K. 330 (E. 300 h)—Sonata in C major.
Composed in summer 1778 in Paris.

Three movements:

Allegro moderato C major 2/4 Upper Intermediate
Andante cantabile F major 3/4 Intermediate
Allegretto C major 2/4 Intermediate

Lighter in content than the preceding, yet still a masterpiece. The slow movement has a beautiful contrasting minor section.

K. 331 (E. 300 i)—Sonata in A major.
Composed in summer 1778 in Paris.

Three movements:

Theme and Six Variations. Andante grazioso A major 6/8 Lower Advanced
Menuetto with Trio A major and D major 3/4 Upper Intermediate
Alla Turca. Allegretto A minor 2/4 Upper Intermediate

Deserts the normal Sonata form, yet many people make their first acquaintance with Mozart's Sonatas through this work. The opening variations are not in the usual virtuoso style, its Theme and the entire Minuet are quite French and also typically Mozart. The "Turkish Rondo" is a favorite separate piece.

K. 332 (E. 300 k)—Sonata in F major.
Composed in summer 1778 in Paris.

Three movements:

Allegro F major 3/4 Upper Intermediate
Adagio B Flat major 4/4 Lower Advanced
Allegro assai F major 6/8 Lower Advanced

A fine concert number, grateful pianistically, and with an exceptionally brilliant last movement.

K. 333 (E. 315 e)—Sonata in B flat major.
Composed in summer 1778 in Paris.

Three movements:

Allegro B flat major 4/4 Lower Advanced
Andante cantabile E flat major 3/4 Upper Intermediate
Allegretto grazioso B flat major 4/4 Lower Advanced

The first movement is again somewhat in the style of J. C. Lach. Fascinating harmonic modernities in the slow movement. The final Rondo movement shows superb use of this form.

K. 457 (E. 457)—Sonata in C minor.
Completed October 14, 1784 in Vienna.

Three movements:

Allegro C minor 4/4 Lower Advanced
Adagio E flat major 4/4 Advanced
Molto allegro C minor 3/4 Lower Advanced

In the first authorized edition the equally great Fantasia in C minor (K. and E. 475), written two years later than the Sonata, was published as an introduction to it, and most later editions follow this procedure, though, of course, either work may be performed separately.

The Fantasia and Sonata are unquestionably Mozart's greatest work for solo piano. The grave Fantasia is followed by intensely

dramatic first and third movements of the Sonata, and the wonderful slow movement is pure song.

K. 533 (E. 533)—Allegro and Andante

with

K. 494 (E. 494)—Rondo.

Three movements:

Allegro F. major 2/2 Advanced
Andante B Flat major 3/4 Lower Advanced
Rondo. Allegretto F Major 2/2 Lower Advanced

Though the movements were not written at the same time, Mozart himself collected the three together to form a complete Sonata. The Allegro and Andante were completed January 3, 1788 in Vienna, while the Rondo had been completed earlier, June 10, 1786.

Thus there is no particular unity of style between the first two and final movements. The Rondo is agreeable music, but not on the level of the others, with their depth of feeling and almost daring harmonies, and much interesting contrapuntal and imitative treatment typical of the late works.

K. 545 (E. 545)—Sonata in C major.
Completed June 26, 1788 in Vienna.

Three movements:

Allegro C major 4/4 Lower Intermediate
Andante G major 3/4 Lower Intermediate
Rondo. Allegretto C major 2/4 Intermediate

Mozart called this a "Little Sonata for Beginners". Though it was never published during his lifetime, it has since become by far the best known of the nineteen Sonatas. Altogether charming and perfect in its small way.

K. 135 and 138 c Anh. (E. 547 a)—Sonata in F major.
Completed around June 26, 1788 in Vienna.

Three movements:

Allegro F major 3/4 Intermediate
Rondo, Allegretto F major 2/4 Intermediate
Theme and Six Variations F major 2/4 Upper Intermediate

Another Sonata with a strange history. The first movement was rewritten by Mozart from a movement of a piano and violin Sonata. The second movement, aside from transposition and slight changes, is the same as the final movement of the previous Sonata, K. and E. 545. The Variations use a Theme used in the piano and violin Sonata, K. and E. 547, though since some of these variations exist only for piano, this medium was certainly the original intention.

Thus, one usually finds this Sonata published with the first two movements only, and the Variations are often published separately.

K. 570 (E. 570)—Sonata in B flat major.
Composed in February 1789 in Vienna.

Three movements:

Allegro B flat major 3/4 Intermediate
Adagio E flat major 4/4 Upper Intermediate
Allegretto B flat major 4/4 Upper Intermediate

An unhackneyed and charming work, deserving more frequent performances by students and amateur pianists.

K. 576 (E. 576)—Sonata in D major.
Composed in July 1789 in Vienna.

Three movements:

Allegro D major 6/8 Advanced
Adagio A major 3/4 Lower Advanced
Allegretto D major 2/4 Lower Advanced

A magnificent Sonata, especially difficult because it is not particularly pianistic. Contrapuntal and technical problems are many. The slow movement is especially lovely.

COLLECTED EDITIONS

Sonatas and Fantasies for Piano—

edited Alfredo Casella—

published Two Volumes: G. RICORDI Nos. 2263 and 2264.

Volume I includes: K. 279 - 280 - 281 - 282 - 283 - 284 - 309 - 310 - 311 - 330 and 331.

Volume II includes: K. 332 - 333 - 457 - 494/533 - 545 - 135/138 Anh. - 570 and 576; with the four Fantasies.

A superior edition, the only one using both K. and E. numbering, and following the correct chronological sequence. An extremely valuable Preface by Casella is found in both volumes, and there are numerous footnotes throughout.

(Continued on page 25)

ARMAND FERTE'S NEW PIANO METHOD

by Maurice Dumesnil

WHENEVER the publication of a new piano method is announced, a natural reaction is to question its advisability. Has not everything been said on the matter, and have not all possibilities in this direction been exhausted? In fact, hundreds of methods, or more, have been offered to the public here and abroad during the past few decades. Their approach differs widely; some are conceived scientifically and deal with pianistic problems in a manner which, though being worthwhile, is often difficult for young minds to understand: many others aim at conveying the idea that piano study can be made easy and amusing, that short-cuts exist whereby one can dispense with finger exercises, and that the road to achievement is one uniformly paved with rose buds. Such materials are written with an obvious purpose and they rely upon the principle of facility, which of course has a great deal of appeal. Once the author of many instruction books told me with a twinkle in his eye, as I looked at some of his most recent output: "These are selling quite well. You know, one doesn't catch flies with vinegar." Compiled and presented as they were, it was natural that they did.

Between these extremes, is there not a "happy medium" where standards, without sacrificing any of their high quality, could be made accessible to everyone?

For many years Armand Ferté has been an eminent professor at the National Conservatory of Paris. The number of awards reaped by his students at the contests has been of striking proportions. Let us see what he says in the preface to his new Piano Method:

Foreword

"Too many works for the beginners have been and are being written with the chief aim of amusing the pupils while instructing them, if such a thing is possible. This is a regrettable mistake, for while it is essential not to dishearten those pupils at their start, it is nevertheless important to bear in mind the fact that a piano method—like a grammar or an arithmetic—cannot be one of entertainment and amusement. However, it can be 'attractive,' which is entirely different."

This distinction established by M. Ferté is meaningful. Often I have emphasized from the very beginning the great importance of technic in all its branches. Isn't it a delusion

to believe that a child, without any physical or mental effort, will be able to adapt his arms, his fingers, and his hands to motions and attitudes to which he has never been accustomed?

But it is M. Ferté's contention that the first contact with the piano should not be made too difficult. This first contact is comparable to the steps of an apprentice skater who gropes on the ice, often pushing a chair in front of him for safety, while some expert keeps at his side and tells him the proper way to remain erect and proceed onward, cautiously at first, then more confidently. The part which should be played by a discerning piano teacher is similar. He must watch the young pupil and encourage him by making him conscious of the precise aim of what is being done. Children, of course, are unable to find that out themselves. "Then," says M. Ferté, "it is the teacher's task to point out the difficulty to be conquered, the means to do so, and the results which should be forthcoming. One must analyze, explain everything, and make a little pupil—even if only five or six years old—realize what has to be done, how to do it, and *why*."

Throughout his *Method* M. Ferté has closely adhered to the above principles. It is not a lengthy or ponderous one, and it will never discourage anyone who will use it. In fact its outstanding virtue is that in a reduced form it combines all the elements of musical as well as pianistic education. A few notions of *solfeggio* give the students an indispensable sense of values and intervals. Punctuation and phrasing are adequately explained in only a few lines. The meaning of tempo and shadings is clarified, and a translation given of all Italian terms. The proper position at the keyboard is explained, and demonstrated with pictures showing not only what is

PERFORMING AT ATLANTA CONVENTION



"The University Singers" from Florida State University, Wiley Housewright, Conductor.

Southern Division

First Biennial Convention

January 26-28. 1956

Atlanta-Biltmore Hotel, Atlanta, Georgia

When the first convention of the Southern Division of the Music Teachers National Association convenes in Atlanta, January 26-28, 1956, MTNA members are going to have a real treat in store for them with the impressive list of artists who are taking part in the program. There will be, of course, sessions throughout the convention on the specific subject areas covered by MTNA, but wherever possible a musical program has been arranged.

Edward Kilenyi, one of the outstanding pianists in the country, will present a concert on the opening night of the convention. Mr. Kilenyi is on the faculty of the School of Music, Florida State University. Ben Owen, School of Music, University of Louisville, will be another outstanding pianist to appear on the convention program.

Two excellent singers from Georgia will appear on programs: Beverly Wolff Dwiggins, contralto from Atlanta, and Frances Richardson, soprano from Macon. Both artists have sung in concert and opera, and Mrs. Dwiggins has made three appearances with the Philadelphia Orchestra under the direction of Eugene Ormandy.

The Atlanta Symphony String Quartet will present chamber music for the convention. The Quartet is composed of first chair men of the Atlanta Symphony Orchestra who have distinguished themselves as soloists as well as ensemble performers. This is one of the outstanding string quartets in the southeast.

Choral singing will be demonstrated by two unusual groups. The madrigalians from Peabody College, Nashville, under the direction of Dr. Irving Wolfe, will present a program of rarely heard music from madrigal literature. The University Singers from Florida State University will present a varied program of choral music under the direction of Dr. Wiley Housewright.

The "Highlanders" Band of Atlanta, Mrs. Evelyn Sisk, Director, will appear on the program at the opening session. This large band of quite young students has been delighting audiences for several years with its music and also its colorful Highland Fling dance, all done in Scotch costumes.

It looks as though your program for the convention is going to be educational, stimulating, and a lot of fun. Reservations should be made with the Atlanta Biltmore Hotel, Atlanta, Georgia.

Thursday, January 26

Morning

Registration, commencing at 9:00 a.m.

Opening Session, featuring a concert by "The Highlanders", elementary band from Atlanta, Mrs. Evelyn Sisk, director; and The University Singers of Florida State University, Wiley Housewright, director.

APPEARING AT THE MTNA SOUTHERN DIVISION CONVENTION



"Peabody Madrigalians" of George Peabody College, Nashville, Tennessee, Dr. Irving Wolfe, Director.



Edward Kilenyi, internationally famous concert pianist.

SECTIONAL MEETINGS

A. **Theory**, Phil Howard, Middle Tennessee State College, chairman. Topic: *"Elementary Theory for the Private Teacher"*

Speakers: Mrs. E. W. Sellars, Warrenton, Florida; Paul Newell, University of Alabama

B. **Strings**, Frank Crockett, Mississippi Southern College, chairman.

Speakers: Henry Sopkin, conductor of Atlanta Symphony Orchestra

Howard Carpenter, West Kentucky State College.

Discussion: *"Relationship Between the Community and Professional Orchestra and the School Music Program"*

Program: String Ensemble

Afternoon

SECTIONAL MEETINGS

A. **Junior Piano**, Polly Gibbs, Louisiana State University, chairman

Speakers: Helen Greim, Maysville, Kentucky
Wilma Spratlan, Miami, Florida

B. **College Music**, Wiley Housewright, Florida State University, chairman

Speakers: C. B. Hunt, Peabody College

Roland Johnson, University of Alabama

C. **Certification**, Merle Holloway, Tampa, Florida, chairman

Speakers: Irving Wolfe, Peabody College
Hubert Liverman, Alabama Polytechnic Institute

D. **Organ and Church Music**, Harold Sanford, Winter Park, Florida, chairman

Speaker: Forrest Heeren, Southern Baptist Theological Seminary

Evening

Concert by Edward Kilenyi, pianist

Friday, January 27

Morning

SECTIONAL MEETINGS

A. **Junior Piano**, Polly Gibbs, Louisiana State University, chairman

B. **Contemporary Music**, Dwight Anderson, University of Louisville, chairman

Speaker: Walter Jenkins, Newcomb College

(Continued on page 27)

East Central Division Second Biennial Convention and American String Teachers Association National Convention February 11-14, 1956 Claypool Hotel, Indianapolis, Indiana

Friday, February 10
Afternoon

Executive Committee Meeting

Saturday, February 11
Morning

Registration, starting at 9:00 A.M.

General Session, Lee Blazer, President, East Central Division, presiding

Music by the Brass Choir of Jordan College of Music, Charles Henzie, director

Opening remarks, introductions

SECTIONAL MEETINGS

A. Council of State and Local Presidents, Mrs. Margaret Hall chairman

B. Musicology, John Bryden, Wayne University, chairman: Wilfred C. Cummings Jr., Miami University, presiding Topic: "Outdoor Music of the Seventeenth and Eighteenth Centuries"

Lecture: Charles Bolin, Ripon College

Performance by the Brass Ensemble from Miami University, Nicholas Poccia, director

C. Theory-Composition, Roy Will, Indiana University, chairman; Ruth Wylie, Wayne University, presiding

Panel discussion on "Pedagogy of Composition"

Afternoon

Musical Interlude: Piano Recital by Dorothy Munger

SECTIONAL MEETINGS

A. Junior Piano, Ada Brant, chairman. Topic: "Basic Piano at the Intermediate Level"

Demonstration by six intermediate piano students on keyboard theory, introduction to parallel reading books, terminology, critique, touch technique, written dictation, ensemble discussion, ear training, and keyboard skills. Directed by Zelah Newcomb, Wesleyan University

B. Musicology, Strings, ASTA. The String Trio from the Cleveland Institute of Music plays a program of unusual music under the direction of Clement Miller

C. Theory-Composition, Roy Will, Indiana University, chairman. Topic: Business Meeting and Election of Officers

D. Voice, Harold Haugh, University of Michigan, chairman: Mrs. Helen Huls, State Teachers College, St. Cloud, presiding

Lecture: "The Psychology of Voice Teaching", William Fox, University of Indiana

Musical Interlude: Recital by Steven Kennedy, baritone

SECTIONAL MEETINGS

A. Senior Piano, Stanley Fletcher, University of Illinois, chairman

Lecture Recital: "The Piano Music of Igor Stravinsky", by Soulima Stravinsky, pianist, University of Illinois. Program: Sonata (1924), Serenade (1925), Petrushka Suite (1910-1921)

B. Strings—ASTA, with Bernard Fischer of Cosmopolitan School of Music, Chicago, and Frank Hill, Iowa State Teachers College, as Chairmen. Topic: "Teacher Training"

"A Report on the Progress of Teacher Training", Gilbert Waller, University of Illinois

C. Voice, Harold Haugh, University of Michigan, chairman: Cameron McLean, Detroit, presiding. Topic: "Recitative Singing in Oratorio"—a lecture-recital by Gean Greenwell, Michigan State University

Evening

Concert by the Singing Hoosiers of Indiana University, directed by Karl Krueger

Concert by Indianapolis Symphony Orchestra with Izler Solomon conducting

Sunday, February 12

Morning

SECTIONAL MEETINGS

A. Senior Piano, Stanley Fletcher, University of Illinois, chairman; Donald Jackson, Northland College, presiding. Topic: "High School Age Training of Future Profes-

TO BE HEARD IN INDIANAPOLIS, INDIANA



Fritz Magg, cellist, and Natasha Magg, pianist in joint cello and piano recital February 14th at 10:30 A.M.



Butler University Little Symphony Orchestra, Dr. Igor Buketoff, Conductor, will appear Monday, February 13th at 8:00 P.M.

sions". Sub-Topics: Repertory and Piano Literature, Technical Preparation and the Art of Practicing, Preparation of Future Teachers of Amateurs, Philosophy for a Community Musician, Private Studio Teachers panel will include Ada Brant, Paul Panketan, Mrs. V. C. Thompson. College and University Teachers panel will include Ronald Kidd and Felix Wintzinger.

- B. American String Teachers Association Board Meeting
- C. Voice, Harold Haugh, University of Michigan, chairman; George Newton, Indianapolis, presiding.
- "Repertoire for High School Students", Carl Nelson, Ball State Teachers College
- "The National Opera Association: Its Purpose and Organization", Daniel Harris, Oberlin Conservatory of Music
- General Session, Lee Blazer presiding
- Address: Karl O. Kuersteiner, President, MTNA
- Recital by Jeaneane Dowis, pianist, National Music League, New York. Program includes works by Menotti, Beethoven, Debussy, Rachmaninoff and Strauss-Dohnanyi

Noon

Fraternal and Alumni Luncheons

Afternoon

SECTIONAL MEETINGS

- A. Junior Piano, Mrs. Ada Brant, chairman. Subject: Master Class Lesson for Outstanding Pre-College Students from East Central States. Master Critic: Bela Bozormenyi-Nagy, Indiana University
- B. ASTA meeting, Blanche Schwarz Levy, New York, presiding. Topic: "Problems of the Private Teacher", followed by discussion
- C. Theory and Composition, Roy Will, chairman; Robert Miller, Southern Illinois University, presiding. Topic: "The Place of Theory in the Music Education Curriculum". Panel Discussion

Indianapolis Symphony Orchestra concert; Izler Solomon conducting
General Session, LaVahn Maesch, Vice-President, MTNA, presiding. Vesper concert by Marilyn Mason, organist, University of Michigan

Evening

Joint Banquet, with Wilfred Bain of Indiana University as Toastmaster. Banquet address will be by Marguerite Hood, University of Michigan. Anna Kaskas, contralto, will give a recital following the banquet.

Monday, February 13

Morning

SECTIONAL MEETINGS

- A. Junior Piano, Ada Brant, chairman; Guy Duckworth, University of Minnesota, presiding. "Music for a Lifetime: How and Where to Begin", Robert Pace, Teachers College, Columbia University
- B. Membership Extension, Harry W. Thomas, Muncie, Indiana, chairman. Topic: "Suggestions on Membership". Panel speakers include Carl Nelson, Marion McArtor, Myrtle Weed, Florence Neesly, Paul Swarm, William Eberl

FIVE OF THE EAST CENTRAL DIVISION CHAIRMEN



Bernard Fischer
Strings

Harry W. Thomas
Membership Extension

John Bryden
Musicology

Ralph T. Daniels
American Music

V. Howard Talley
Music in Colleges
and Universities

C. Music in Colleges and Universities, V. Howard Talley, University of Chicago, chairman. Topic: "The Doctor of Musical Arts Degree". Panel discussion and General discussion. East Central Division schools offering this degree will be represented.

D. Strings, ASTA, Bernard Fischer, Cosmopolitan School of Music, Chicago, chairman; Ernest Harris, Teachers College, Columbia University, presiding. Topic: "Advanced Technic" (Arrangements for a Master Teacher to be completed)

SECTIONAL MEETINGS

A. American Music, Ralph T. Daniel, Indiana University, chairman. Topic: "New Works by East Central Division Composers". Commentary by Anthony Donato, Northwestern University, and by Bernard Heiden, Indiana University.

Program: Sonata for Piano..... Anthony Donato
Sonata for Violin and Piano..... Bernard Heiden

B. Junior Piano, Ada Brant, chairman; Guy Duckworth, University of Minnesota, presiding.

Lecture: "Let's Teach Practical Piano", Robert Pace, Teachers College, Columbus University

C. Strings, ASTA, Musicology, Frank Hill, Iowa State Teachers College, presiding. Topic: Contemporary Music Recital.

PROGRAM

Sonata for Two Violins Prokofieff

Louis Krasner and Adrienne Galimir, violinists

Duo for Violin and Cello Kodaly

Paul Rolland, violinist

Peter Farrel, cellist

String Quartet No. 2 Piston

Oxford String Quartet, Miami University

Address: "Little Known String Duets"

John Bryden, Wayne University

D. Voice, Harold Haugh, chairman.

Lecture-Recital: "Modern Art Song in English"

Mary Elizabeth Whitner, Educational Consultant, Carl Fischer, Inc., Los Angeles

Noon

Luncheons by State Music Teachers Associations

Afternoon

SECTIONAL MEETINGS

A. Strings—ASTA, Bernard Fischer, Chicago, presiding. Concert by the University of Illinois Sinfonietta, Bernard Goodman, conductor.

PROGRAM

Tu Mancavi A Tormentarmi Crudelissima Speranza

Marcantonio Cesti

Symphonie Concertante for Violin, Viola and

Orchestra Mozart

Divertimento for String Orchestra Bartok

Symphony No. 83 in G minor Haydn

(Continued on page 26)

West Central Division

Second Biennial Convention

February 18-21, 1956

Hotel Savery, Des Moines, Iowa

Saturday, February 18

Morning

Registration, commencing at 9:00 a.m.

Opening General Session, Franklin B. Launer, West Central Division President, presiding
Greetings, introduction of officers, state presidents and other convention personalities
Address: "The American Music Teacher", Karl O. Kuersteiner, President, MTNA
Musical Interlude—Resident String Quartet of Kansas State College

Program

Quartet in B flat Major Mozart
Quartet in G Minor Debussy

Noon

Luncheon, sponsored by the Federation of Music Clubs

Afternoon

SECTIONAL MEETINGS

A. **Wind Instruments**, Robert J. Organ, University of Colorado, presiding. Topic: "The Importance of Wind Instruments in Our Musical Life Today"
"The Teaching Field", Paul Strub
"Performance", Robert J. Organ
"Curriculums", David E. Price
"Problems Pertaining to Wind Instruments": Panel Discussion

B. **Voice**, Harold Stark, Chairman—State University of Iowa; Presiding, Hadley R. Crawford, Simpson College
"Contemporary Song Literature", Mary Elizabeth Whitner

C. **Organ**, Myron J. Roberts, University of Nebraska, presiding
"Some New Notes on Teaching the Beginner", Everett J. Hilti
"Teaching the Advanced Student", LaVahn Maesch

D. **Senior Piano**, Paul Beckhelt, Cornell College, presiding. Topic: "What's New in Piano Teaching?"
"A Horizontal Approach to Piano Playing", Beth Miller Harrod
"Recent Publications of Piano Duet Literature", Howard B. Waltz
"A Plan for Combining Private and Class Piano Instruction", Gordon Terwilliger
"New Trends and Theories in Teaching Piano", Robert T. Benford

General Session

Duo Piano Recital by David Milliken and Richard Johnson, Stephens College. Program includes works by Mozart, Brahms, Poulenc, Casella

SECTIONAL MEETINGS

A. **Certification**, Eleanor Lear Graham, Omaha, presiding. Speakers: Beth Anne Mekota, Luther Leavengood, J. Earl Lee, Rogers Whitmore

B. **Junior Piano**, Marie Guengerich, Joplin, chairman; Floella Farley, Cottey College, presiding
"Young Peoples Repertoire Class"—Junior Master Class conducted by Robert Sheldon

C. **Musicology**, Francis J. Pyle, Drake University, presiding
"Television and Music Education", Leigh Gerdine, Washington University; Lewis Hilton, Washington University

D. **Music in the Church Schools**, Sister M. Casimir, Omaha, presiding
Opening by Rt. Rev. Monsignor L. V. Lyons, Des Moines
"Liturgy Music in the School Music Program", Reverend Francis Schmitt, Boys' Town, Reverend Frederick Reece, Des Moines
"Techniques for Materials of the Elementary School Choir", Sister Jean Marie, Des Moines

Evening

National Association of Teachers of Singing Banquet
Concert: Sonata Recital by Ilza Niemach, violinist, Iowa State College, and John Simms, pianist, State University of Iowa. Program includes sonatas by Beethoven, Quincy Porter, and Bloch.

Sunday, February 19

Morning

Council of State and Local Presidents: Breakfast meeting

Afternoon

General Session, on Contemporary Music, Philip Bezanson, State University of Iowa, presiding
"The Composer's Dilemma", Anthony Donato, Northwestern University

Performance of "Quintet for Winds", by Anthony Donato
"If Men Played Cards as Women Do", Chamber Opera by Charles Garland

Concert by Des Moines Symphony Orchestra, Frank Noyes, conductor; Gloria Lane, mezzo-soprano. Program includes works by Robert Ward, Lekeu, Verdi, Saint-Saens, Bizet and Loefler

Reception musicale for delegates, by Drake University College of Fine Arts Faculty

Evening

Concert by Everett Jay Hilti, organist, University of Colorado, and Simpson College Choir, Hadley R. Crawford, Director. Mr. Hilti will play works by Buxtehude, Bach, Haydn, Franck, Peeters, Hilti, Honegger and Karl-Erlet. The Choir will sing "The Peaceable Kingdom" by Randall Thompson

Community Sing, Marion Marr, Drake University, presiding

Monday, February 20

Morning

SECTIONAL MEETINGS

A. **Music in the Schools**, Alfred Bleckschmidt, Jefferson City, presiding
Elementary Music Demonstration conducted by Mildred Parks of C. C. Birchard and Co.

B. **Theory**, Laurel Everett Anderson, University of Kansas, Chairman; Helen Malone, Simpson College, presiding. Topic: "How Can We Improve Our Theory Teaching?"
"The Implications and Objectives of Aural Theory: Ways and Means", John Pozdro, University of Kansas
"The Function of the Keyboard in Theory Teaching", William P. Latham, Iowa State Teachers College
"New Aids and Techniques for the Theory Teacher", Charles Garland, University of Missouri

C. **Senior Piano**, Paul Beckhelt, Cornell College, presiding. Topic: "Master Piano Teachers of this Generation" "Tobias Matthay—Prophecy and Fulfillment", Elvin Schmitt, Drake University
"Cortot's Conception of the Relationship of Virtuosity and Interpretation", Julian Bern, Cornell College
"Some Aspects of Egon Petri's Teaching", Katherine Johnson, Aberdeen State College, South Dakota
"Isidor Philipp as Artist Teacher", Ellsworth MacLeod, University of Missouri

D. **Musicology**, Francis J. Pyle, Drake University, Chairman; Usher Abell, University of South Dakota, presiding. Topic: "The Spirit of the Classic Era; A Memo for the Performer and Conductor"
Speaker: Harry Edwall, University of California
Panel Discussion

General Session, on Music Therapy. E. Thayer Gaston, University of Kansas, presiding. Topic: "The Music of Societies" "Therapeutic and Educational Applications", Robert Unkefer,

University of Kansas; Marcus E. Hahn, University of Kansas; E. Thayer Gaston, University of Kansas Concert by Joplin Junior College Choir, Oliver Sovereign Director: Hardin Van Deursen, Baritone Soloist, University of Kansas City; Kansas State Teachers College Instrumental Ensemble.

Noon

Luncheons by Sigma Alpha Iota, Phi Mu Alpha, Mu Phi Epsilon, Delta Omicron

Afternoon

SECTIONAL MEETINGS

A. **Junior Piano**, Marie Guengerich, Joplin, Missouri, presiding

"How Do You Teach a Fundamental Finger Technique Which Will Lead to Brilliance and Speed?", Ruth Dreamer, Lincoln, Nebraska

"What Are the First Steps in Producing a Full, Singing Tone?", Gordon Tervilliger, Wichita University

"What Do You Do with a Pupil Who Has Learned to Play Intermediate or Advanced Pieces Freely, but is Unable to Play Anything Slowly and Accurately?", Norma Cross, State University of Iowa

"How Do You Develop the Concentration Necessary for Good Piano Playing?", Merritt Johnson, Aberdeen State Teachers College, South Dakota

"How Do You Develop Sight Reading?", Paul Parmelee, University of Colorado

"Basic Conditions for the Development of a Successful Piano Technique", David Milliken, Stephens College

B. **Music in the Colleges**, James B. Peterson, University of Omaha, presiding

"The College, University and Conservatory Teacher of Music and His Relationship to MTNA; His Opportunity for Enlarged Service and Potential Rewards", Paul Beckhlem, Cornell College

"The Junior College—Preparatory or Terminal", William Meldrum, William Woods College

"The Nebraska Plan", David Foltz, University of Nebraska

C. **Voice**, Herald Stark, State University of Iowa, Chairman; Roger Dexter Fee, University of Denver, presiding. Topic: "Developing the Oratorio Singer"

Speakers: Reinhold Schmidt, Raymund Koch, Theodore G. Stelzer

D. **Strings**, Rogers Whitmore, University of Missouri, presiding.

"The Responsibility of the College Music Departments and the Private String Teachers in Developing a String Program in the Public Schools", Luther Leavengood, Kansas State College

"The String Teacher's Responsibility to the Music Profession", Emanuel Wishnow, University of Nebraska

"Cello Instruction in the Public Schools", Eugene Hilligoss, University of Colorado

"Daily Class Lessons for High School String Players", Karl Webb, Kirksville State Teachers College

Questions and general discussion from the floor

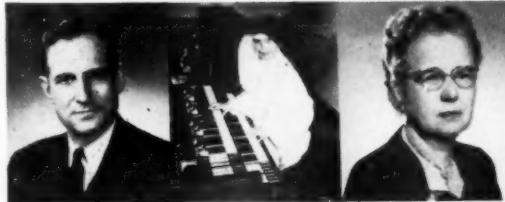
General Session: Concert by the State University of Iowa Symphony Orchestra, James Dixon conductor. Program includes works by Berlioz, Saint-Saens, Piston and Prokofieff

SECTIONAL MEETINGS

A. **Organ**, Myron J. Roberts, University of Nebraska, presiding

"The Ornament Controversy and the Beginning Student", George Wilson, University of Indiana

WEST CENTRAL DIVISION STANDING COMMITTEE CHARMEN



Arthur W.
Bleckschmidt
Music in the
Schools



Sister Casimir,
O.P.
Music in the
Church Schools



Eleanor L.
Graham
Certification



Robert J.
Organ
Wind
Instruments



Philip
Bezanson
Contemporary
Music



Paul
Beckhlem
Senior
Piano

Western Division

Third Biennial Convention

March 2-6, 1956

Phoenix College, Phoenix, Arizona

What? Third MTNA Western Division Convention.

Where? Campus of Phoenix College, Phoenix, Arizona.

When? March 2-6, 1956.

Who? Ah! There can be no one sentence answer to this last question. Nationally known musicologist, pianist, organist, string quartette, vocal coach. Composers of Western Division; Arizona's grand piano festival to be held during convention; Washington's Musicrafter program; Phoenix Youth Symphony; sessions in song; idea exchange among states; certification; contemporary concerts; small orchestras; lectures and demonstrations in piano and organ; sectional meetings for each area of interest; general sessions in integrated program of universal knowledge and

interest.

What's new? Western Division will try something new this convention. It will be a different way of presenting a program to a convention going group. When many have had to travel hundreds of miles for the convention they want the maximum amount of "listening time" and the opportunity to get in on everything.

Who will be there? A quota was set for each state. Already two states have shown such enthusiasm it is quite evident they will exceed their quota in registration.

Features? Pre-convention dinner with Indian Ceremonial Dances as entertainment. Flight over Grand Canyon. Sunday breakfast on the lawn. Trip to Old Mexico, if you choose. National Federation of Music

Clubs luncheon, States luncheons and dinners. Musician's Club of Phoenix hosts at Bud Brown's Barn. Historic and the rage-of-the-moment Old Scottsboro. Materials for everyone on display by cooperating music companies who promise a wealth of new materials.

Official Hosts? Arizona MTA and Central District AMTA, together with all their friends and music merchants.

Headquarters? Phoenix College. Chairmen: Nadine Dressell, Arizona State College, Tempe, and Victor Baumann, Phoenix College, Phoenix.

Officer's Headquarters? Westward Ho Hotel.

Publicity Chairman? Dixie Yost, past-president Western Division, 342 West Solano Drive, Phoenix.

Friday, March 2 Evening

The convention opens with a gala, get-acquainted dinner, sponsored by the Musicians' Club of Phoenix, Miles Dressell, President. At Bud Brown's Barn, a place of magnificent cuisine and entertainment, cowboy decor, Indian ceremonial dances, square dances and Western music. All conventioners and exhibitors are special guests.

Saturday, March 3 Morning

Registration, tours and exhibits
General Session

Words of welcome, introductions, invocation

Presentation of the newly-formed Utah MTA, J. Elwood Jepson, President

Musical interlude, featuring Wayne Angel, violinist, of Oregon

Address—"New Materials Are Available", Katherine Jackson, Chairman of Council on Materials, New York

Address—"The American Music Teacher", Karl O. Kuersteiner, President, MTNA

Noon

No-host luncheon and concert of the Arizona All-State Piano Festival

Afternoon

Arizona Piano Tournament, with the finale combining nearly one-hundred performers on some sixty pianos under a nationally famous conductor.

Panel Evaluation of the Piano Tournament. Conductors of districts, performers, and state officers will present the facts on how this annual tournament is promoted, financed, and successfully concluded.

Coffee Break

Lecture-recital by the String Music Section

Evening
Opera Work Shop, presenting "A Quiet Game of Cribble" by David Scoular. First presentation west of the Mississippi. Also "La Serra Padrona", by Pergolesi

Sunday, March 4 Morning

Morning swim at favored motels, followed by breakfast on lawn at Phoenix College
Lecture by Dorothy G. Knowlton, child specialist on Methods and Materials
"The Hymn, the Key to a Great Art"
Harpsichord recital by Dr. Alice Ehlers, University of Southern California

Noon

Trip to Scottsdale, world famous art colony and restored Western town. Luncheon at the "Lulu Belle", surrounded by treasures gathered from the ends of the earth. Sponsored by the Arizona MTA

Afternoon

Sightseeing through resort area
Concert by the Kroll String Quartette, presented as a complimentary feature of the convention by Arizona State College. After the concert, a reception for the quartette and the convention will be held by Dr. Grady Gammage, President of the college and Mrs. Gammage, and the faculty of the Music Department of Arizona State College

Evening

Organ concert by E. Power Biggs

(Continued on page 27)

STUDENT NEWS

A GLIMPSE INTO A REHEARSAL — "THE ST. JOHN PASSION" — CONDUCTED BY ROBERT SHAW WITH THE UNIVERSITY OF KANSAS CHORALE.

by Jerald B. Stone
MTNA Student Chapter #2

A MOST inspiring and exciting rehearsal began with the arrival of Robert Shaw with our director, Clayton Krehbiel (formerly with the Shaw Chorale). After a few introductory remarks, we were completely absorbed and stimulated by this great musician.

Mr. Shaw explained portions of Bach's St. John Passion in philosophical terms which helped our understanding of the work. We began with the opening chorus which begins with three chords — "Lord, Lord, Lord" — vertical pillars coming with great cries of excitement out of a sea of contrapuntal waves built up with great power by the orchestra. These vertical pillars are followed by horizontal, moving, flowing contrapuntal treatment. Again these cries stop the horizontal movement which then continues through the first section. Another important technique which was pointed out was Bach's change from continuing sixteenth notes (sixteen in a measure) to groups of two eighths "phrased in two" in measures 45 and 46.

In chorus number 38, Mr. Shaw explained the phrasing to us as an aid to help us sing the *b flat* in the subject with good intonation. Bach used the *f* and *g* as a step toward the larger form *f, g, a, b flat*. These should be thought of in groupings of two and four — there must not be a break in the phrase, however. As we realized the structure we were able to sing with clearer understanding and cleaner intonation. The *b flat* was not approached from the top or the bottom of the note, but was approached as the topmost note of a melodic line. Mr. Shaw said that with his own chorale he would work from

the end of this phrase with first the *b flat*; then *a, b flat; g, a, b flat; f, g, a, b flat*.

The mention of Bach's literal use of sixteenth notes to denote the casting of the dice in chorus number 54 aided in our understanding and appreciation of the chorus. Mr. Shaw asked a few of us to sing "la da" or some other combination instead of the words to help clarify the pattern. This did not destroy the phrase and helped the precision.

Definite Direction

Mr. Shaw's treatment of holds in the chorales is merely a matter of personal feeling at the time of performance. His direction is so definite and clear that there is no doubt at any time what results he desires. He pointed out the fact that chorale number 52 is reflective and requires a different type of quality.

In rehearsing the chorus number 17, we used a stage whisper to help us intensify the tone with a breathy, exciting quality. This also helped us to project. Mr. Shaw was aware of our vocal limitations and did not demand full voice in repeating sections. Also, we omitted repetitious passages.

Another very helpful musical technique was Mr. Shaw's method of keeping the intensity and volume at a high level. This is done by thinking in groups of note values constantly faster. As an example, beat four, think four; then think eight (eighth notes); then sixteen (sixteenth notes); and so on. This is a psychological means of intensifying by thinking speed. The reverse is true — intensify speed by thinking rhythmically slower.

The inspiration which we gained from this great artist was indeed a great experience and one which was a challenge to the musicianship of our entire chorale.

AN OPEN LETTER TO MTNA STUDENT MEMBERS

AS A teacher of the present day, I am disturbed by the amount of writing that is being done in many magazines and newspapers regarding the attitudes of students in schools today. Many seem to think that today degrees and high school diplomas are given only on attendance records, and that students are never flunked out of school. I have recently read articles in which the statement is made that the students do not want to learn, and, therefore, the teachers need not feel the responsibility any longer for trying to teach seriously. In fact, teachers seem to feel that the teaching should be done according to what the student desires to learn, and not what he *should learn*. Being an old fashioned teacher, I do not believe that the student is able to know in his formative years just what he should be taught. I make this statement because so many times after a student has been out of school for a few years, and now has experience on which to base his opinions, he will write back to me and say, "How I hated that subject when I was in school, but thank fortune you insisted that I do the work and I am very grateful, for this knowledge has been invaluable to me." I receive many letters every year which state this same fact in various ways. Therefore, I continue to teach what I think the student will need in the light of what I need as a teacher and a professional musician.

However, since many of the teachers today do not agree with me, I decided to ask students what *they* wanted from their education since I should be modern and teach *their* way. As a result, I have a few articles which the students themselves have written. Do you agree with them? What is *your* reaction to *your* teach-

(Continued on page 32)

FROM THE STATE ORGANIZATIONS

CONVENTION CALENDAR

STATE

Iowa	February 18-21, Hotel Savery, Des Moines
Oklahoma	March 11-12, Oklahoma Baptist University, Shawnee
Texas	June 7-9, Hilton Hotel, El Paso
Washington	July, Whitworth College, Spokane
Missouri	January 1957, Columbia

DIVISIONAL

Southern	January 26-28, Atlanta-Biltmore Hotel, Atlanta, Georgia
East Central	February 11-14, Claypool Hotel, Indianapolis, Indiana
West Central	February 18-21, Hotel Savery, Des Moines, Iowa
Southwestern	February 25-28, Hilton Hotel, Albuquerque, New Mexico
Western	March 2-6, Phoenix College, Phoenix, Arizona

NATIONAL

February 10-13, 1957, Hotel Congress, Chicago, Illinois



by Lisa Ludwigsen

THE twenty-first Annual State Convention of the Florida State Music Teachers' Association was held on the campus of the University of Florida at Gainesville November 6-8, 1955. Each year has witnessed an ever widening range in musical scope, and the 1955 convention was no exception.

In addition to the Piano Master Class conducted by Dalies Frantz, and the Voice Master Class conducted by Arthur Kraft, an Organ Master Class was given by Carl Weinrich.

Mr. Weinrich and Mr. Frantz were also heard in two separate concerts. The University of Florida Symphony Orchestra, with Raymond Lawrenson as piano soloist, gave a concert following the banquet. The Florida Composers' League also presented a program of works by its members, and another new feature this year was a recital by Student Members of the Association.

In addition to these musical riches we were treated to delightful interludes given by Thelma Paiewonsky of the Jacksonville College of Music, Roger Cushman of Stetson University, Robert Sedore, Tom Stone, Eugene Crabb, Owen Sellers, and Edward Kilenyi from Florida State University, John Bitter, Herman Busch, and Joseph Tarplay of the University of Miami, and Gerson Yessin of Rollins College.

This year as before six panels were offered. The Instrumental Panel was conducted by Reid Poole, Organ by Edward Bryan, Piano by Helen

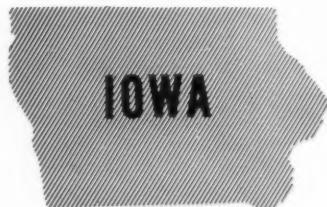
Moore, Music Education by Doris Schmidt, Voice by Jack Rowe, and Theory by Merle Holloway. Special mention should be made of the Theory Panel; a committee headed by Miss Holloway with Merle Sargent and Joseph White prepared a syllabus to aid private teachers in preparing their students to meet college entrance requirements. We are looking forward to receiving this syllabus in printed form very shortly.

At the business sessions the principal topic of discussion was certification. It was decided to put it into effect this year on a limited scale, and it is hoped that next year the scope will be widened.

The following officers were elected to serve during 1956: Owen F. Sellers, President; A. A. Beecher, Vice President; Dr. Claude Almand, Second Vice President; Mrs. Lucille Sellers, Third Vice President; Miss Carolyn Oxford, Corresponding Secretary; Mrs. Ruth Johnson, Recording Secretary; and Horace Bennett, Treasurer.

Mrs. Merle Sargent, outgoing President, announced that three new local associations had been formed: St. Petersburg MTA, Volusia County MTA, and Sarasota MTA.

An invitation was extended by Rollins College to hold the 1956 convention on their campus, and was unanimously accepted.



IOWA Music Teachers Association announces the following current

SPEAKERS TABLE AT FLORIDA STATE MUSIC TEACHERS' ASSOCIATION CONVENTION BANQUET



Officers and Committee Chairmen for 1955-56. This group will be the host to the MTNA West Central Division convention which will be held in Des Moines, Iowa, February 18-21, 1956 with headquarters at the Hotel Savery.

This group is looking forward with keen anticipation to the program and deems it a great privilege to have the Divisional Biennial Convention in Iowa. They hope that all MTNA members residing in the West Central Division, plus those teachers who are not members but who are interested in improving their professionalism, will avail themselves of the opportunity to attend this coming convention.

The Executive Board and Committee Chairmen names follow:

Executive Board

Myrtle Stewart, President, Des Moines.

Edwin Liemohn, Vice President, Wartburg College, Waverly.

Olive L. Barker, Secretary-Treasurer, Iowa State Teachers College, Cedar Falls.

Sven Lekberg, Immediate Past President, Simpson College, LeMars.

Francis Pyle, Drake University, Des Moines.

Ernest Hagan, Wartburg College, Waverly.

Ruth Fallein, Drake University, Des Moines.

Committee Chairmen

Program: Robert Larsen, Morningside College, Sioux City.

Orchestra: Ernest Hagen, Wartburg College, Waverly.

NATS: C. Robert Larson, Wartburg College, Waverly.

String Association: Frank Noyes, Drake University, Des Moines.

Theory Association: Francis Pyle, Drake University, Des Moines.

Organ Committee: Roy Benson, Graceland College, Lamoni.

Membership: Doy Baker, University of Dubuque, Dubuque.

Local Membership: Co-Chairmen Mary Sexton and Cornelius Hurlbut, both of Des Moines.



by Polly Gibbs

FLORIDA ASSOCIATION CONVENTION DIGNITARIES



Left to right: Dr. Karl O. Kuersteiner, President of Music Teachers National Association; Mrs. George O. Hack, Convention Co-Chairman; Mrs. Merle Sargent, retiring President of Florida State Music Teachers' Association; and Dr. A. A. Beecher, Convention Co-Chairman.

TO APPEAR AT EAST CENTRAL DIVISION CONVENTION



Upper left: Jeaneane Dowis, concert pianist; upper right: Soulima Stravinsky; lower left: Dr. Robert Pace, Head of piano instruction, Teachers College, Columbia University; lower center: Marilyn Mason, organist; lower right: Alexander Tcherepnin, composer.

ing a general discussion it was decided that the President should appoint a committee to study the possibilities of setting up standards and classifications of membership in LMTA.

Short recitals were played by Daniel Schuman, violinist, and by Edgar Davis, pianist. A talk on contemporary music entitled "What Makes This Music Different?" followed by a discussion of the Schenker theory and its application to interpretation received much favorable comment. A fine concert of compositions by composers living in Louisiana closed the afternoon session. The evening session presented Josephine Antoine, soprano, formerly of the Metropolitan Opera, in a delightful concert.

On the final day two panel discussions were presented during the morning: (1) a concrete plan to help private teachers in their preparation of students who will become college music majors, and (2) influence of the piano teacher on the student beyond music. In these discussions pri-

vate teachers, college teachers and laymen took part. Throughout the day music was presented by groups of students. These included a woodwind quintet from Northeast Louisiana State College, a piano ensemble from Louisiana Polytechnic Institute, a string trio from Louisiana State University, and the Northeast Louisiana State College Choir.

The LMTA business meeting and luncheon was held at noon. Reports were heard, and the following officers were elected: President, Willis Ducrest, Southwestern Louisiana Institute; Vice President, Mrs. Albert Singleton, Baton Rouge; Secretary, Mr. Ronald Stetzel, Southeastern Louisiana College; Treasurer, Mrs. Olive Owen, Oakdale; Membership, Mrs. Ronald Stetzel, Hammond; Piano, Duchain Cazedessus, Louisiana Polytechnic Institute; Voice, A. E. Wilder, Southeastern Louisiana College; Strings, Eloy Fominaya, Northeast Louisiana State College; Winds, Harry Lemert, Northeast Louisiana State College; Theory Composition,

Helen Gunderson, Louisiana State University.

Accomplishments of the year just passed included the appointment of district chairmen for the four districts of the state with fourteen parish chairmen already working; the beginning of student membership promotion resulting in more than seventy student members so far; the establishment of a department of archives; a constitution and by-laws revision to permit local and district music teachers associations to become chapters of LMTA. The Monroe-West Monroe Music Teachers Association is the first to become affiliated.

As an experiment this year a post-convention workshop for piano teachers was held on the final afternoon. The leaders were Lucille Snyder Soule and Ralph Squires who gave analyses of technical and interpretative problems in compositions by Scarlatti, Mozart, Schumann, Chopin, Debussy, and Bartok. This session was regarded as being very successful. Although it was held on Saturday afternoon after a busy convention a fairly good sized group of teachers attended and expressed themselves as being enthusiastic about the type of workshop offered.



by Albert Fillmore

WITH the School of Music of the University of Michigan as host the 70th year Fall Conference of the Michigan Music Teachers Association was held in Ann Arbor, Monday and Tuesday, October 24th and 25th, 1955. In attendance were private, high school, and college music teachers from all parts of the state, including representatives from fourteen affiliated local chapters.

The full and varied program spoke well for the efforts of the program and local committees, headed respectively by Olive Parkes of Battle Creek, and Marion E. McArtor of Ann Arbor.

As the convention opened in the Michigan Union ballroom, Dr. Earl

V. Moore, Dean of the University of Michigan School of Music, extended greetings to MMTA President Olaf Steg and to all the members.

"Co-operation, Interest, and Understanding—Keywords for the Private and Public School Music Teacher" was the topic chosen by State Piano Chairman Margaret Armitage for the opening piano form. Moderator was Gerre Wood Bowers, Vice President of the East Central Division of MTNA. Panelists included Doris L. Enz, Chadsey High School, Detroit; Preston B. Wells, Cody High School, Detroit; Louise M. Allinger, private teacher, Detroit; and Marius Fossemekper, Detroit Institute of Musical Art.

Tuesday's piano session brought a demonstration of class technics for adult beginners by Myrtle Merrill, of Michigan State University. Piano-minded convention goers were also attracted to the theory forum at which the Mozart piano sonatas and fantasias were revealingly set forth by Hans David of the University of Michigan. The speaker was introduced by John H. Lowell, Head of the Theory Department at the University.

After a last minute change of plans necessitated by unforeseen events the voice forums with Miss Ethel Armeling, Michigan State University as Chairman, got under way with "Materials for Beginning Students" by Helen Hopkins of Highland Park. Other speakers at these sessions were Edmund Richmond, Michigan State University, and Elizabeth Van Campen of Lansing.

String Session

Rounding out the program of forums was the string session presented by the Michigan unit of the American String Teachers Association. Morette Rider, Chairman. Speaker was Dorris Van Ringelesteyn of Grand Rapids. The Ypsilanti High School String Quartet played a movement from a Beethoven *Quartet*. The *Trio*, opus 100 by Schubert was performed by the Michigan State Normal College Faculty Trio.

Monday's General Session brought Ava Comin Case of the School of Music at the University of Michigan in "Judging at Certification Auditions." Ross Lee Finney, composer-in-residence at the University, presented "The Challenge to Modern Composers of Chromatic Integration" at Tuesday's assembly. Josquin des

PERFORMING AT EAST CENTRAL DIVISION CONVENTION



A portion of the Jordan Ballet of Butler University.

Prés, Beethoven, and Wagner were named as representatives of these eras of musical thinking—modal, diatonic, and chromatic. It was stated that the twentieth century composer might add to his "chromatic inheritance" but cannot deny it. Among the musical programs was "Echoes in Music from St. Germain," an interpretation of Debussy's life and works by John and Florence Richardson, of East Lansing. After Monday's luncheon a program was given by student musicians, including Yuri Yamamoto, pianist, Albion College, and Thomas Tipton, baritone, University of Michigan School of Music. A *Suite* by Milhaud was played by a trio of Hope College students: David Martin, violin, Charles Lindahl, clarinet, and Nick Poole, piano. The evening banquet also featured student musicians. The Michigan Singers under the direction of Maynard Klein sang choral works by Mozart, Brahms, and others. Wray Lundquist, pianist, and Harold Brown, flutist, both of Hillsdale College, were the featured artists at the Tuesday post-luncheon concert. After piano compositions by Bach-Busoni and Scarlatti, a *Duo* in two movements composed by Mr. Lundquist was performed by the two players.

A high spot of the two days was the concert by the Boston Symphony Orchestra in Hill Auditorium. The orchestra's truly magnificent performance of Ravel's *Daphnis and*

Chloe Suite #2 will not soon be forgotten.

At one of the business sessions a code of ethics was read and adopted. Another meeting was given over to a discussion of certification proposals led by Dorris Van Ringelesteyn, Board of Certification Chairman.

Notable among preconvention meetings was a joint meeting of the Board of Directors and the Board of Certification with representatives of various educational groups in the state.

1955-56 Officers

Elected for Office for the year 1955-56 were: Olaf W. Steg, Central Michigan College, President; Olive Parkes, Battle Creek, First Vice President; Albert Fillmore, Detroit Institute of Musical Art, Second Vice President; Mrs. Portia Thede, Midland, Secretary; Marion E. McArtor, University of Michigan, Treasurer; John S. Richardson, Michigan State University, Auditor; Miss Pauline Edkin, Lansing, Historian; and Mrs. Margaret Armitage, Lansing, State Piano Chairman.

Officers-at-large for the coming year include Cyril Barker and Mrs. Gerre Wood Bowers of Detroit, Mrs. George Brooks of St. Johns, Raymond Gerkowski of Flint, and Mrs. Arnold Stark of Midland.

Three new members were elected to the Board of Certification. They are Mrs. Walter Lewis of Lansing,

EAST CENTRAL DIVISION CONVENTION PERSONALITIES



Left: Harold Haugh, Divisional Vocal Chairman. Right: Roy T. Will, Divisional Theory-Composition Chairman.



Left, Louis Potter, Jr. of Michigan State University. Right: William A. Eberl, on Membership Extension Panel.



Left: Peter Farrel. Right: Paul Rowland. Both from the University of Illinois. Appearing on joint MTNA-ASTA programs.

Mrs. Evelyn Vosburgh of Midland, and Laurence Teal of the Teal Music Studios, Detroit.

The Theory-Composition Section elected the following officers: Dr. Ruth Wylie, Wayne University, President, and Frank Stillings, University of Michigan, Secretary.

New Chairman of the Co-ordinating Council is Margaret Aitchison of Detroit.

The spring meeting of MMTA will be held in Battle Creek, the date to be announced. This will be a one day meeting and promises to be an outstandingly fine affair. The 1956 Fall Conference will take place in Detroit. Marius Fossenkemper, President of

the Detroit Musicians League, writes that plans are already under way.

The new bulletin of MMTA, *The Michigan Music Teacher*, has met with a good response, including a warm congratulatory letter from our National Executive Secretary, Mr. S. Turner Jones, on behalf of MTNA. The paper will be published four times yearly. Anyone desirous of receiving a copy, please write to Dr. Marion E. McArthur, 701 Indianola, Ann Arbor, Michigan.



by Roger P. Phelps

A FOUR-HUNDRED per cent increase in membership in less than a year is the record of the Mississippi Music Teachers Association. This state affiliate of the Music Teachers National Association was organized in Jackson, Mississippi on February 6, 1955 by Dr. Duane H. Haskell, the present First Vice-President of the Music Teachers National Association. The remarkable membership increase in the Magnolia State is a positive declaration that the organization of state units *can* and *does* promote interest in the Music Teachers National Association. It also bears out the contention that the local music teacher is interested in and will actively become a part of an organization which he feels is closer to him than the larger Music Teachers National Association may have been in the past. Through the state unit the parent Music Teachers National Association now assumes a new significance for him.

The first annual convention of the Mississippi Music Teachers Association illustrated clearly that the organization is rapidly becoming a vital musical force in the state. Seventy out of a total membership of eighty-four assembled in Hattiesburg on October 29, 1955 in the newly-opened Frank E. Marsh Fine Arts Building on the

Mississippi Southern College Campus. Officially opened by words of welcome from Dean of the College, R. A. McLemore, and by Frank E. Marsh, Chairman of Southern's Fine Arts Division, the convention's full schedule of activities included musical selections by faculty members of the University of Mississippi, Mississippi State College for Women, and Mississippi Southern College at the first general session. Other events consisted of an afternoon recital by representative students of various private teachers throughout the state, and sectional meetings in the following areas: piano, voice, organ, strings, theory, and music education. Permanent officers for each group were elected and projects for the ensuing year were actually begun in earnest.

Prominent Personages

Mississippi Music Teachers Association was indeed honored by the presence of two very prominent and outstanding musical personages whose appearances served as highlights of a truly important day in Mississippi's musical history. Dr. Karl O. Kuernsteiner, President of the Music Teachers National Association, and Dean of the School of Music at Florida State University in Tallahassee, delivered a very challenging and thought-provoking address at the opening session entitled "MTNA in Action." His talk was enthusiastically and warmly received. The other outstanding feature was the appearance twice at the convention of Mr. John W. Schaum, celebrated piano teacher and composer of Milwaukee, Wisconsin. Mr. Schaum's lecture-demonstrations proved to be enlightening and informative even to those who were not essentially piano teachers.

Sandwiched in between all these activities was a very appetizing barbecue chicken dinner which was served to members of the Mississippi Music Teachers Association and their guests in the Mississippi Southern College Cafeteria. Music for the banquet was provided by the splendid Mississippi Southern College Faculty String Quartet.

Although the initial convention of the Mississippi Music Teachers Association still remains fresh in the minds of many music teachers in the Magnolia State, the officers of the organization are already hard at work making plans for next year's convention which promises to be even

bigger and better. Officers of the group are: President, Dr. Mark Hoffman, University of Mississippi; Vice-President, Dr. Roger P. Phelps, Mississippi Southern College; and Secretary-Treasurer, Dr. Parks Grant, University of Mississippi.

The musical unanimity which has begun to manifest itself within the past few months in Mississippi could hardly have been possible if the Mississippi Music Teachers Association had not been organized. Certainly the genuine interest in Music Teachers National Association which has come about in Mississippi in a very short time as a result of state affiliation should serve to incite members-at-large of the Music Teachers National Association in the remaining few unaffiliated states to do likewise. There can be no doubt whatsoever that each music teacher in every state needs the Music Teachers National Association, and the Music Teachers National Association needs every music teacher in each state!



MABELLE HOLDING ECHOLS, 8673 Delmar Boulevard, University City (St. Louis 24), is the newly elected President of the Missouri Music Teachers Association, having served previously in the offices of Secretary-Treasurer and Vice President of the organization. Mrs. Echols succeeds Hardin Van Deursen, Kansas City, who automatically becomes a member of the Executive Council. Merrill Ellis of Joplin is the new Vice President, and Theresa E. Sale of 6035 Shulte, St. Louis 20, was re-elected Secretary-Treasurer. These officers will guide the affairs of the Missouri Music Teachers Association throughout the next thirteen months, until the fifty-first convention, which is planned as a combined meeting with the Missouri Music Educators Association, to be held in Columbia, in January of 1957.

The Golden Anniversary was celebrated in Kirksville, November 6-8, 1955, on the campus of the Northeast Missouri State Teachers College, with Karl E. Webb, Music Department Chairman of the host school acting as Local Chairman. Attendance ran upwards of one-hundred-fifty, which exceeded MMTA convention registrations for a number of recent seasons. From the Opening Fanfare presented by the Accordion Institute of America, Cecil Cochran, Kansas City, Principal, in charge, to the final Artist Concert by Bidu Sayao, celebrated Brazilian soprano, the meeting was spirited and heralded as "tops in state music teachers association conventions."

Banquet Speaker

Barrett Stout, Immediate Past President of the Music Teachers National Association, gave the principal banquet address on the topic "The Importance of Enthusiasm in Teaching." Allen I. McHose, Head of the Theory Department at the Eastman School of Music, presented an interesting session on "New Developments in Musical Dictation." Leo C. Miller, pianist, teacher, and Director of the Miller Music Studios in St. Louis, was the critic for the piano "pedagogical session." Student performers in this class, having been selected by the MMTA Applied Music Board, were Vicky Barnett of Columbia (a student of Franklin B. Launder, President of the West Central Division of the Music Teachers National Association), Berkley Conn of Grant City (a student of Clara Boon Shaffner), Mae Beth Coe of Odessa (a student of Mrs. W. F. Himes), and Sara Jane Hopkins of Boonville (a student of Amber Haley Powell).

A number of programs were presented by the host school students and faculty, and an innovation in the form of an all-college student program was organized under the leadership of O. Anderson Fuller, Jefferson City, presenting student representatives from Christian College, Culver-Stockton College, The University of Kansas City, Lincoln University, The University of Missouri, and Webster College. Luncheon music for the two days was provided by choral ensembles from Culver-Stockton, J. Leslie Pearce, Director, and Hannibal-LaGrange College, Helen Hart Faris, Director.

EAST CENTRAL DIVISION CONVENTION SPEAKERS

Gean Greenwell, of Michigan State University, will present a lecture-recital on "Recitative Singing in Oratorio."



Catherine A. Smith, panel member, will discuss "The Doctorate Degree in Piano—Ends and Means."



Charles W. Bolten, Chairman of the Music Department at Ripon College, will deliver a paper on "Brass Music in Baroque Equestrian Ballets."



Zelah Newcomb of Illinois Wesleyan University will direct a demonstration by six intermediate piano students.



In the specialized meetings there was a voice session under the direction of Stanley Deacon of Kansas City in which Oren L. Brown of St. Louis, Helen Steen Huls of St. Cloud, Minnesota, Margaret Sheldon of Columbia, and Mabelle Glenn of Kansas City participated.

The String Sessions were under the direction of Mary Bingham Porter, with Ruth Melcher Quant of Columbia, Paul Koenig of Kirkwood, Rogers Whitmore of Columbia, Alfred Bleckschmidt of Jefferson City, Hugh Williams of Warrensburg, Donald Sandford of Maryville, Marjorie Kopp of Springfield, and Jerome Rosen of St. Louis all participating.

The Brass-Woodwind-Percussion Section had Frank Lidral of Warrensburg in charge, and as participants Richard Hillis, Columbia; Lewis Hilton, St. Louis; Robert Luyben, Kansas City; William McQueen, Canton; Paul Strub and Ernest Trum-

ble, both of Kirksville.

The Theory-Composition Section with Fred Duffelmeyer of Kansas City in charge heard a talk by Merrill Ellis of Joplin on "Some Suggestions Toward a Broader Understanding of Music for Teen-Agers," while the Missouri Junior Piano Chairman, Marie Guengerich of Joplin had a meeting in which Eleanor Daniels of Canton, Amber Powell of Boonville, Latha Blim of Kansas City, Frank Arnhold of St. Louis, and David Milliken of Columbia took part.

One of the finest Organ and Church Music sessions on record was held at

the First Baptist Church with Luther Spayne of Fayette in charge. Participating were Paul Modlish of Fayette, Franklin Weddle of Independence, Edna Billings and Robert Clark of Kansas City. A program of music for organ and brass quartet was presented by Howard Kelsey and a group of students from Washington University, St. Louis.

A Musicology - History - Appreciation Section was instituted with Andrew Minor of Columbia in charge. The panel consisted of Robert D. W. Adams of Kansas City, William Bedford of Columbia, and Lincoln Spiess

of St. Louis.

Missouri Composers were given representation at this year's convention in music by Leon Karel, Rosalie Balmer Cale, Eleanor Davis, Isabelle Schroder, Will James, Claude Fichthorn, Gladys Blakely Bush, Powell Weaver, G. F. McKay, Don Gillis, and Robert Russell Bennett.

MONTANA

by Louise J. Colvin

CERTIFICATION of the private music teacher may not as yet be a perfect plan, but couldn't it be considered progressive — at least a step in the right direction?

The Montana State Music Teachers Association, with the approval of The State Board of Education, in formulating the plan must have felt it to be sound educational procedure. Music teachers most certainly are educators, and because the private music teacher chooses to become an accredited educator, does that imply that he has joined a band of conspirators who will eventually destroy our system of education? In the opinion of some few private music teachers the Certification plan is a menace to "sincere, conscientious, capable teachers" — that the "little piece of paper does not make a better teacher" — that "the government is stepping in as Hitler did in Germany" — that "Certification leads to regimentation" — that our plan is a myth, a vain or foolish fancy, etc., etc.

Modern psychology says that man always fights the things he fears, and man fears change. Yet, were it not for change, man would still be in his cave, not daring to venture forth in search of food without his weapon of defense.

Regimentation and licensing of our educators as a result of Certification seems hardly relevant. In modern times all honorable professions require certain high standards, and their badge of honor — (certificate) — call it what you will, is proudly displayed.

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"The little piece of paper" which is causing all the rhetorical controversy certainly does not make a better teacher—nor does a capable teacher rely on Certification as a proof of ability. Ability speaks for itself. The Certificate means that the teacher has proven to good and competent authority his ability as a musician and his capability to teach music. Public response may or may not be to the certified teacher.

Certification bars none. It does not ask for a change of method or procedure. It does ask that unless he can present credentials from a university, the teacher successfully completes a written and an oral examination. Is that asking too much? Sincere, conscientious, capable music teachers think not, for they know the proof of the successful teacher is not only in making professional musicians out of a few, but in the measure of satisfaction and happiness they have given the majority through the years. No opinion to the contrary can change that fact.

OKLAHOMA

by Keith Wallingford

THE official board of the Oklahoma Music Teachers' Association held its first meeting of the 1955-56 school year on September 25th at the Huckins Hotel in Oklahoma City. The response to President Childers' call was excellent, and a large number of board members attended the meeting. Several matters discussed at this meeting were of interest and great importance to the membership at large. It was felt that the hand of friendship and rewards of membership in OMTA should be extended to those who teach orchestral instruments. Much of the discussion centered about the need for encouragement in the field of "strings." A two-member committee was appointed, composed of Max Mitchell, Head of the School of Music at Oklahoma A & M College, Stillwater, and Francis Jones, Concertmaster of the Tulsa Philharmonic Orchestra and a member of the music faculty at Tulsa University, to give further study to this problem.

A study of the best manner for the organization of a youth program in connection with OMTA was authorized and begun. At this writing the membership of this committee is not yet complete.

Plans were made and dates set for the auditions for the All-State Concerts. Auditions for non-college students, Senior Division (14-19 years of age in piano or orchestral instruments, 16-21 in voice) will be held on the following dates: N.E. District, February 4; N.W. District, February 5; S.E. District, February 11; S.W. District, February 12. The time of

day and place will be announced by District Presidents. John Clifton, East Central State College, Ada, is State Chairman of Judges. One student will be selected from the district winners to represent the State of Oklahoma at the MTNA Southwest Division Convention to be held in Albuquerque, New Mexico, February 25-28, 1956. An honorarium of \$75.00 will be awarded to the one chosen, and will in part defray his expenses for the trip.

∞ ∞ ∞
The 1956 convention of OMTA will be held March 11-12 in Shawnee.

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the state organization and a preview of the forthcoming State Convention. The student recital, Junior Division, was held at 2:30. Many of the outstanding teachers of the district were represented by their students and in Mr. Childers' case by one of his own compositions as well.

The remaining three district conventions were all held during the following weekend. The S.E. District met at Ardmore, S.W. at Norman, and N.W. at Ponca City. These were no less interesting or important, yet to save space your State editor must note similarities in brief in order to be free to mention the differences in program. The S.E. District built its convention primarily around its business meeting and student recital. Mr. Childers was tremendously impressed by some of the performances given by these youngsters, none of them over thirteen years of age. District President Rebecca Entriken was in charge of the convention.

Southwest District

The S.W. District followed its morning business meeting with a panel composed of Letha B. Allen, Duncan, M. Mae Honegger, Chickasha, J. J. Kaiser, Clinton, and Helen Lord, Oklahoma City, discussing "Teaching Problems and Their Solutions." At the luncheon Gilbert Chase, director of the School of Music at the University of Oklahoma and noted musicologist, addressed the assembled group on the subject "How Important Is American Music?" The ubiquitous Mr. Childers again delivered his "Greetings" and told of the forthcoming state convention. The afternoon student recital was followed by a short piano recital by Edward McGill, concert pianist, who is a member of the University of Oklahoma music faculty while Sylvia Zaremba is on leave. Mrs. Celia Mae Bryant, District President, was in charge of all arrangements.

The N.W. District Convention followed the general plan of the others. Clair McGavern, Oklahoma Baptist University, gave a lecture-demonstration on piano teaching. Virginia Crawford of the Ponca City public schools talked at the luncheon about the relationships between the public schools and the private teacher. Two other programs preceded the student recital. Several professors from Phillips University gave a lecture-demonstration on the Elizabethan in-

OKLAHOMA PRESIDENTS



Seated left: Lemuel Childers, President of Oklahoma Music Teachers Association; standing: Marjorie Bucher Heidebrecht, President of North East District; seated right: Dorothy Heywood Reedy, President of Tulsa Branch Association.

November, 1955, was an exceedingly busy month for Lemuel Childers, State President. It was the month chosen by the four districts for their conventions. Mr. Childers found it necessary to move in a hurry so that he might attend all four meetings. The North East District Convention was held in Tulsa on Monday, November 7th, at Tulsa University. District President Marjorie Bucher Heidebrecht planned the convention program, and was there to take personal charge of it. Dorothy Heywood Reedy, president of the Tulsa Branch Association, was in charge of local arrangements. The morning business meeting was followed by an address "Background and Horizons" delivered by Keith Wallingford, University of Oklahoma. The luncheon was highlighted by a report from President Childers concerning the doings of

strument called the recorder. Indian Music and Dances were demonstrated by Dana Knight of Ponca City. Earl Cox, District President, was in charge of the programs.



The Second Annual OMTA Piano Study Conference has been scheduled for 1956. It will be held again at the University of Oklahoma, and will be taught as before by Celia Mae Bryant, Digby Bell, and Keith Wallingford.

OKLAHOMA REPORTER



Keith Wallingford, Chairman of the Department of Applied Music, University of Oklahoma.

The local convention chairman was Mr. Grover L. Brown, Head of the Music Department at Huron College, Huron, South Dakota.

The South Dakota Music Teachers Association has grown from a membership of nine in January to over sixty members. There is a lot of enthusiasm in the state organization. The consensus of opinion was that the meeting in Huron was extremely successful.



by Helena T. Smith

THE Washington State Music Teachers Association met on the campus of the University of Washington in Seattle, July 20-23, 1955, for the biennial Delegate Assembly. The Piano and Violin Materials Conference, presented by the Music School of the University was very successfully combined with the Delegate Assembly, scheduling being so arranged as to avoid conflict with the Assembly.

The morning sessions were devoted to the Materials Conference, opening with an inspiring address on "Musicianship" by Dr. Stanley Chapple, Director of the School of Music of the University of Washington. There were sessions on elementary music, intermediate materials, music for the high school student, chamber music, plus duet and two-piano materials. Professors Else Geissmar and Emanuel Zetlin, pianist and violinist respectively, acted as chairmen of the conference and did a superb job for which WSMTA is indebted to them both.

The afternoon sessions, devoted to business of the Delegate Assembly, were a blend of state projects and of the very essence of music, aesthetics, philosophy, theory, and harmonic form. There were workshops and forums on "State Accreditation" given by Dr. Frederick C. Kintzer of Centralia and WSMTA's Executive Secretary, "Psychology," also by Dr. Kintzer; "Musicrafters" by Professor Theodore F. Normann of the

by Usher Abell

THE first annual state convention of the South Dakota Music Teachers Association was held on the campus of Huron College, Huron, South Dakota on November 5, 1955.

Activities for the day included an address by Dr. James B. Peterson, Head of the Music Department at the University of Omaha, Omaha, Nebraska, and President of the Nebraska Music Teachers Association. A business meeting followed this with Usher Abell, President of South Dakota Music Teachers Association, presiding.

The afternoon sessions included a string session, an organ session, a voice session, and two piano sessions.

One of the highlights of the day's activities was a program of music by South Dakota composers. Composers represented on this program were Dr. Marjorie Dudley, University of South Dakota, Vermillion; Robert Whitcomb, South Dakota State Agriculture College, Brookings; Lewis Hamvas, Yankton College, Yankton; and Merritt Johnson, Northern State Teachers College, Aberdeen. The day's activities were concluded with a banquet followed by a program.

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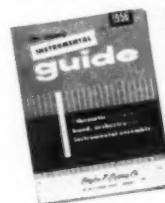
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University of Washington music staff; and "Auditions," a discussion of the various aspects of the subject directed by Mr. Gene Fiset of Seattle.

Of great inspiration to all attending were the lectures on "Aesthetics in Music" by Professor Spencer Moseley of the University of Washington School of Art, and the sessions on "The Relationship Between Theory and Performance," a series of four lectures given by Professor John Verrell, a member of the University of Washington music faculty. All attending the Assembly felt an awakening interest in the "new" in music, not only in the contemporary music, but in the traditional music also.

The winners of the second annual Northwest Student Composer's Contest were announced and presented in concert, playing their own compositions. The first place winners were Christine Siverson, Elementary Division; Dorothy Stock, Intermediate Division; Carol Rupel, Collegiate Division. Second and third place winners also performed on this delightful concert. Two other concert highlights during the Delegate Assembly were an extremely interesting and beautiful program of music for the harpsichord, played by Professor Irene Bostwick, harpsichordist and University of Washington faculty member. Mrs. Bostwick was assisted by Mrs. Lorna Perrin, contralto, of the same faculty, and Paul Thomas, cellist, and a very sensitive two-piano program played by Patricia Smith

and Donald King Smith. Mr. Smith is a member of the music faculty at the Eastern Washington College of Education in Cheney, Washington.

John T. Moore, University of Washington and president of the Washington State Music Teachers Association, presided at the formal luncheon.



UTAH MUSIC TEACHERS ASSOCIATION application for affiliation with MTNA on the 100% basis was approved last November at a meeting of the MTNA Executive Committee. All of us welcome this latest affiliate, and wish Utah MTA a long and prosperous future.



J. Ellwood Jepson of Salt Lake City, President of the newly organized Utah Music Teachers Association.

Journal of Research in Music Education

Vol. III, No. 2, Fall 1955

A Study of Community Attitudes Toward Music Education in the Public Schools of Selected Communities in Missouri By Clifton A. Burmeister

Toward Cultural Definition By George Frederick McKay

The Total Work-Load of High School Music Teachers in Michigan By Olaf W. Steg

Leadership in Orchestral Conducting By Ward Woodbury

Training of Secondary School Music Teachers in Western Colleges and Universities By Wilbur J. Peterson

Music in the Medieval Universities By Nan Cooke Carpenter

Reviews of Significant Recent Publications Edited by Theodore F. Normann

Single Copy \$2.00. Two issues each year (Spring and Fall). Subscription: One year (two issues) \$3.75; two years (four issues) \$6.75. All issues Vols. I, II, III are available except Vol. I, No. 2 Fall 1953. Information regarding prices on request.

Music Educators National Conference

64 East Jackson Blvd., Chicago 4, Illinois

Southwestern Division

ARKANSAS OKLAHOMA
TEXAS NEW MEXICO



Daniel Sternberg, Dean of the School of Music, Baylor University, Waco, Texas, who is also President of the Southwestern Division of MTNA.

Third Biennial Convention
Hilton Hotel
Albuquerque, New Mexico
February 25-28, 1956
Tentative Program

Saturday, February 25

3:00 P.M. Executive Committee meets.
8:30 P.M. General Session: University of Arkansas Opera Workshop production of *La Serva Padrona* by Pergolesi, and *Don't We All* by Burrill Phillips.

Sunday, February 26

9:30 A.M. General Session: Address "MTNA In Action" by National President Karl O. Kuersteiner.
10:30 A.M. Concert: Storm Bull, pianist.
2:00 P.M. Sectional Meetings: Opera, Musicology, Music in the Public Schools, Piano.
4:00 P.M. General Session: University of New Mexico Opera Workshop production of Mozart's *Bastien and Bastienne*.
8:30 P.M. Concert: Bruckner's *Te Deum*, and Bach's *Magnificat*, performed by the University of New Mexico Chorus and Orchestra.

Monday, February 27

7:30 A.M. ASTA Breakfast.
8:30 A.M. General Session: Voice and Choral.
10:00 A.M. Choral Program.
11:00 A.M. Program of String Music.
12:00 Noon. Student Activities Luncheon and Program.
2:00 P.M. Sectional Meetings: Organ and Church Music, Strings, Psychology.
4:30 P.M. Concert: V. Earle Copes, Organist.
7:00 P.M. Convention Banquet. Music furnished by the University of Arkansas Trio. Address: Dean J. D. Robb, University of New Mexico.

Tuesday, February 28

8:30 A.M. Sectional Meetings.
10:00 A.M. General Session: Program of Contemporary Music.
12:00 Noon. Luncheon National Federation of Music Clubs.
1:00 P.M. Concert: University of Oklahoma Trio.
2:00 P.M. General Session: "The Private Teacher Speaks."
3:00 P.M. Concert: George Robert and Morton Schoenfeld, Duo-Pianists.
6:00 P.M. No-Host Dinner for Executive Committee and Divisional Officers.

ANSON

(Continued from page 5)

Piano Sonata. URTEXT.

Published Two Volumes: G. HENLE VERLAG (through Carl Fischer).
Volume I includes: K. 279 through 311.
Volume II includes: K. 330 through 576, with the Fantasie, K. 475.

Another superb edition, though it omits one Sonata, K. 135/138 Anh. There is an excellent Preface in Volume I by Otto von Irmer, with many fine suggestions.

Sonatas and Three Fantasies for Piano. URTEXT.

Published EDWIN F. KALMUS.

Seventeen of the Sonatas in one volume, omitting only K. 494/533 and K. 135/138 Anh. There are actually four Fantasias, since K. 475 is printed with the Sonata, K. 457. This edition is based on the early ones, with original dynamic markings and no fingerings.

Sonatas—

edited by Louis Koehler and Adolf Ruthardt—
published Two Volumes: PETERS EDITION Nos. 486a and 486b.
Volume I includes: K. 533/494 - 330 - 311 - 333 - 135 Anh. (two movements only) - 332 - 310 - 309 and 282.
Volume II includes: K. 284 - 280 - 331 - 576 - 283 - 545 - 279 - 281 and 457, with the Fantasie, K. 475.

A separate Table of Ornamentation is included with each volume.

Nineteen Sonatas for the Piano—

edited by Richard Epstein—
published Two Volumes: SCHIRMER LIBRARY Nos. 1305 and 1306.
Volume I includes: K. 332 - 280 - 545 - 533/494 - 283 - 281 - 333 - 279 - 284 and 309.
Volume II includes: K. 330 - 311 - 135 Anh. (two movements only) - 310 - 576 - 331 - 282 - 457 (with the Fantasie, K. 475); and a curious extra one made up of various movements and arrangements.

Sonatas for Piano—

edited S. Lebert—
published Complete in One Volume: CARL FISCHER No. 712.

Published in this order: K. 545 - 283 - 330 - 135 Anh. (two movements only) - 279 - 280 - 332 - 281 - 331 - 333 - 309 - 311 - 576 - 284 - 310 - 533/494 - 457 (with K. 475) and 282; also, the doubtful one noted above.

This same edition is also published in Two Volumes: CARL FISCHER Nos. 710 and 711, the first including the first ten Sonatas listed above, and the second book the remaining ones.

NOTE:

Both SCHIRMER and CARL FISCHER publish the Sonatas separately. There is also an excellent separate edition of K. 570 as edited by Guy Maier and published by MILLS MUSIC, Inc. The popular K. 545 is issued by CLAYTON F. SUMMY COMPANY, along with the Beethoven Sonata, Op. 27, No. 2, in a fine edition quite free of superfluous editing.

ACCOMPANIMENTS TO THE SONATAS

Edvard Grieg (1843 - 1907) wrote charming accompaniments for a Second Piano for four of the Mozart Piano Sonatas.

They do no harm to the original music, since it remains untouched, and many students and teachers enjoy the colorful harmonic background they add, along with the pleasure and profit derived from keyboard ensemble.

These are available as follows:

To C. Major, K. 545—PETERS EDITION No. 2490 e and SCHIRMER LIBRARY No. 1440.
To F major, K. 533/494—SCHIRMER LIBRARY No. 1441.
To G major, K. 283—SCHIRMER LIBRARY No. 1442.
To Fantasia and Sonata in C minor, K. 475 and 457—SCHIRMER LIBRARY No. 1443.

THE VIENNESE SONATINAS

While these charming works are not originally for piano, the Six Viennese Sonatinas deserve inclusion in the teaching repertoire.

Shortly after Mozart's death, the Viennese publisher, Artaria, published these works, with no mention of their transcriber,



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but they are really piano versions of Five Divertimenti, written originally for the unusual combination of two clarinets and bassoon.

The original Divertimenti had 25 movements in all. The six Sonatinas have only a total of 22 movements, and much change in order and keys. Nonetheless, they are fine Mozart for the earlier levels.

Sonatinas I, II and VI have four movements each, and Sonatinas III, IV and V have three movements. All are for Lower Intermediate and Intermediate use.

COLLECTED EDITIONS

The Viennese Sonatinas—

edited and revised by Alec Rowley—
published HINRICHSEN EDITION No. 12

Six Viennese Sonatinas—

revised and edited by Felix Guenther—
published HERITAGE MUSIC PUBLICATIONS.

SONATAS FOR ONE PIANO, FOUR HANDS

The Mozart works for one piano, four hands, and two pianos, four hands, are all intended for players of equal importance and technical advancement.

Certainly duet playing could well be brought back into fashion with frequent performances of these fascinating works.

K. 381 (E. 123 a)—Sonata in D major.
Composed 1772 in Salzburg.

Three movements:

Allegro D major 1/1
Andante G major 3/4
Allegro molto D major 2/4

Both parts: Intermediate throughout.

The entire style is like a short Italian symphony transcribed for piano duet.

K. 358 (E. 186 c)—Sonata in B flat major.
Composed April or May 1774 in Salzburg.

Three movements:

Allegro B flat major 4/4 Both parts: Upper Intermediate
Adagio E flat major 3/4 Both parts: Intermediate
Molto presto B flat major 2/4 Both parts: Intermediate

Pleasant and entertaining music, with a beautifully melodic slow movement and a jolly final one. On modern pianos one needs to watch constantly the tendency of the lower part to overwhelm the thinner upper one.

K. 497 (E. 497)—Sonata in F major.
Completed August 1, 1786 in Vienna.

Three movements:

Adagio-Allegro di molto F major 2/2 Both parts:
Upper Intermediate
Andante B flat major 4/4 Both parts: Lower Advanced
Allegro F major 6/8 Both parts: Lower Advanced

The greatest of the Duet Sonatas. Much dialogue between the parts, and constant beauty of melodic lines.

K. 521 (E. 521)—Sonata in C major.
Completed May 29, 1787 in Vienna.

Three movements:

Allegro C major 4/4 Both parts: Lower Advanced
Andante F major 3/4 Both parts: Upper Intermediate
Allegretto C major 2/4 Both parts: Lower Advanced

A mature and brilliant work, with a slow movement of deep feeling. Could well, perhaps better, be played on two pianos.

COLLECTED EDITIONS

Original Compositions for Piano, Four Hands—

published PETERS EDITION No. 12

Include: K. 358 - 381 - 497 and 521; also, the other works for piano duet.

Original Compositions for One Piano, Four Hands—

Published SCHIRMER LIBRARY No. 1735

Same contents as above.

Original Compositions for Piano Duet—

published INTERNATIONAL MUSIC COMPANY No. 569.

Same contents as above.

SONATA FOR TWO PIANOS, FOUR HANDS

Mozart wrote but one Sonata for two pianos, but it remains the finest composition of its kind, perfectly devised for the medium chosen.

The parts are completely equal, with constant interplay of dialogue, and a wonderful feeling for the sonorities involved. A mature work deserving much practice and great artistry.

K. 418 (E. 375 a)—Sonata in D major.

Composed November 1781 in Vienna.

Three movements:

Allegro con spirito D major 4/4 Both parts: Lower Advanced
Andante G major 3/4 Both parts: Upper Intermediate
Allegro molto D major 2/4 Both parts: Lower Advanced

EDITIONS

Sonata and Fugue—

edited Adolf Ruthardt—

published PETERS EDITION No. 1327

Includes K. 418 with K. 426 and K. 546. Set of Two Copies.

Sonata in D and Fugue in C minor—

edited Edwin Hughes—

published SCHIRMER LIBRARY No. 1504

Includes K. 448 and K. 426. Set of Two Copies.

EAST CENTRAL DIVISION CONVENTION

(Continued from page 9)

Musical interlude: Lecture-Recital by Catherine Anne Smith, pianist, Eastern Illinois State College

PROGRAM

The King's Hunt John Bull
La Campanella Paganini-Laszt
Excursion III Samuel Barber

SECTIONAL MEETINGS

A. ASTA—Annual Business Meeting

B. Voice, Harold Haugh, chairman; Daniel Harris, Oberlin Conservatory, presiding.

Concert: "Il Tabarro", an opera in one act by Puccini, performed by the University of Illinois Opera Workshop under the direction of Ludwig Zirner

Evening

General Session: Concert furnished by Butler University featuring the Butler University Ballet and the Sinfonietta

Tuesday, February 14

Morning

SECTIONAL MEETINGS

A. School Music, Le Roy Umbs, Milwaukee, chairman. Topic: "Improvement of Relations Between School and Private Music Teachers"

Panel Discussion with Marguerite V. Hood, W. H. Beckmeyer, Louise R. Spooner

B. Senior Piano, Stanley Fletcher, University of Illinois, chairman. Topic: "The Doctorate Degree in Piano; Ends and Means"

Panel: Benning Dexter, Sidney Foster, Edward Mattes, Earl Rymer, Catherine Anne Smith, Harold Van Horne

EAST CENTRAL DIVISION CONVENTION SPEAKERS



Marion McArtor on Membership Extension Panel
Donald B. Jackson on Senior Piano Extension Forum
Carl Nelson on Membership Extension Panel

C. Strings—ASTA, Gerald Doty, presiding. Student Demonstration from Indianapolis Schools, followed by Panel Discussion on "Motivating Interest in the Study of String Instruments". Participants include Frank Crockett, Alberta Denk, Bernard Fischer, Otto Leppert, William Yarborough

SECTIONAL MEETINGS

A. Junior Piano, Ada Brant, chairman. Topic: "Dr. Alexander Tcherepnin and His Own Compositions" Dr. Tcherepnin will give a teaching analysis of some ten of his works.

B. Music in Colleges and Universities, V. Howard Talley, University of Chicago, chairman; Earl V. Moore, University of Michigan, presiding. Topic: "How to Present Music to Students in the Sciences". Panel Discussion

C. Strings—ASTA, Louis Potter, Michigan State College, presiding. Recital by Fritz Magg, cellist of the Berkshire String Quartet.

PROGRAM

12 Variations on a Theme from Mozart's "Magic Flute" Beethoven
Sonata for Cello and Piano in A Minor Bricht
"Orchestral Bowings and Related Techniques", Erich Rosenblith, Concertmaster of the Indianapolis Symphony Orchestra
Discussion

Noon

Smorgasboard Luncheon, honoring committee chairmen

Afternoon

SECTIONAL MEETINGS

A. American Music, Ralph T. Daniel, Indiana University, chairman. Topic: "Music of Charles Ives" "Charles Ives and His First Piano Sonata", Robert Palmer, University of Illinois
Performance of Ives' First Piano Sonata by William Masselos, Indiana University

B. Strings—ASTA, Robert A. Warner, Eastern Illinois State College, presiding
Concert by the Berkshire String Quartet

PROGRAM

Clarinet Quintet (1955) Bernhard Heiden
String Quartet, Op. 18, No. 6 Beethoven

MTNA-ASTA PARTICIPANTS AT INDIANAPOLIS



Frank W. Hill
President of
ASTA

Gerald R. Doty
ASTA Treasurer

Bernard Goodman
University of
Illinois Symphonietta
Conductor.

SOUTHERN DIVISION CONVENTION

(Continued from page 7)

Musical Program: Ben Owen, pianist, University of Louisville; Frances Richardson, soprano, Macon, Georgia; Atlanta Symphony String Quartet
Concert by the Glee Club of North Fulton High School, Atlanta, Robert Lowrence, director

SECTIONAL MEETINGS

A. Voice, Rolf E. Hovey, Berea College, chairman
Speakers: Richard Collins, Alabama Polytechnic Institute
Barrett Stout, Louisiana State University

B. Senior Piano, Mark Hoffman, University of Mississippi, chairman
Speakers: Walter Westafer, LaGrange College
Mrs. Everett Derryberry, Tennessee Polytechnic Institute
William S. Newman, University of North Carolina

Afternoon

SECTIONAL MEETINGS

A. Musicology, Glen Haydon, University of North Carolina, chairman

Speakers: Vernon Taylor, Peabody College
Lee Rigsby, Florida State University

B. Council of State and Local Presidents, Mrs. Merle Sargent, Miami, Florida, chairman

Speakers: Mrs. John O. Methvin, Columbus, Georgia
Mrs. Anna Cook Gunter, Jasper, Alabama

Concert: The Madrigalians of Peabody College, Irving Wolf, director

Evening

Banquet

Musical program by Beverly Wolff Dwiggins, contralto, and Atlanta Symphony String Quartet

Saturday, January 28

Morning

SECTIONAL MEETINGS

A. Senior Piano, Mark Hoffman, University of Mississippi, chairman

B. Theory, Phil Howard, Middle Tennessee State College, chairman

General Session

Business Meeting

Concert

Afternoon

SECTIONAL MEETINGS

A. Student Affairs, Mrs. Alma S. Hall, Birmingham, Alabama, chairman

Speaker: John Anderson, University of Georgia

B. Voice, Rolf E. Hovey, chairman

C. Junior Piano, Polly Gibbs, Louisiana State University, chairman

WESTERN DIVISION CONVENTION

(Continued from page 12)

Monday, March 5

Morning

Lecture by Dorothy G. Knowlton, University of California, Berkeley, on subject "How Can I Increase My Clientele?"

Young Artist's Program—Voice and Piano

State's Projects: Washington Musicrofters—What is it and how does it work? Chairman: John T. Moore, President of Washington State MTA. Speakers will be Theodore F. Normann and Henrietta McElhaney, both past presidents of Washington State MTA

Musical Interlude

Contemporary Music program by Henri Arcand, pianist, Erie, Pennsylvania

"Music and Our Culture" . . .

Student: "How prepare for a Professional Career?"

Adjudicator: "What should we expect? Artistic worth?"

Or encouragement of participation?"

Promoter: "Is graded competition good or bad?"

Artist: "What opportunities offer?"

Philosopher: "Music, a subjective or objective art?"

Afternoon

State's Projects: The California Plan—What is it and what does it do?

Lecture: "The Modern Art Song", Mary Elizabeth Whitner, Educational Consultant for Carl Fischer, Inc.

Oregon's Projects. Panel presentation under Mae C. Shipman, President of Oregon MTA

Musical Interlude, presented by Lillian Pettibone, artist-teacher

Evening

Banquet at the Westward Ho Hotel

Toastmaster: John Crowder, past-president, MTNA

Program features: Unusual Percussion Ensemble under Jack McKenzie, conductor

The Phoenix Youth Symphony, Dr. Leslie Hodge, conductor

Tuesday, March 6

Morning

Original Composition of Western Composers
Co-chairmen: Lola B. Wilkinson, California; Dixie Yost, Arizona
Church music: Topic: "The Place of Organ in Today's Teaching
Musical interlude by John T. Moore, pianist, University of Washington
State's Projects: Montana. Mrs. Helen LaVelle and panel
Lecture by Dr. Alice Ehlers, musicologist, University of Southern California

Noon

Installation Luncheon

Invitation to 1958 convention

Installation address by Dr. Karl O. Kuersteiner, President of MTNA

Afternoon

Formal close of convention

WEST CENTRAL DIVISION CONVENTION

(Continued from page 11)

Afternoon

SECTIONAL MEETINGS

A. Music in the Schools, Alfred Bleckschmidt presiding
Elementary Music Demonstration, conducted by Mildred Parks of C. C. Birchard Co.

"Music Problems in the Elementary and Secondary Schools"
Mildred Parks, Chairman. Speakers: A. Eugene Burton, Marionna Marr, Flora B. Shutt, Lorraine Watters, Laura Duncan.

B. Music in the Colleges, James B. Peterson, University of Omaha, presiding; Rogers Whitmore, moderator. Topic: "The Teaching Load—Its Evaluation and Budgetary Implications". Numerous speakers from eight institutions

C. Theory, Laurel Anderson, University of Kansas, chairman; Fred Duffelmeyer, University of Kansas City, presiding

"The Use of Compositional Techniques, Formal, Harmonic, Melodic and Coloristic, in the Teaching of Theory", Cecil Effinger, University of Colorado

"Achieving Musicality in Theory Teaching", Robert Beadell, University of Nebraska

"Toward a More Effective Integration of Theory with Applied Music", J. Earl Lee, Augustana College

General Session Concert, with Roger Dexter Fee, baritone, and Lenore Stull, accompanist. Works by Purcell, Massenet, Glinka, Rachmaninoff, Moussorgsky, Glinka, Head, Mason and Mendelssohn

Business Meeting of the Executive Committee

Evening

Chamber Music Recital



DUMESNIL

(Continued from page 6)

right, but what is wrong. Elementary five finger exercises are combined with simple rhythms, all of which constitutes a series of attractive drills including practical *solfeggio*. Little "recreations" selected from Köhler, Diabelli, Gurlitt, Czerny—two or three lines each—are introduced whenever suitable, as well as small duets in which the teacher

takes the bass. Gradually some triplets, counter-beats, incidentals, wrist practice, and double notes are brought in, always artfully spaced between the recreations and duets as they lead to the actual study of scales and arpeggios in the more difficult keys. There are also some special—and simple—exercises for passing the thumb under, as well as "Tenues" (held notes) for the independence of the fingers. All of

which is superbly and expertly presented, step by step.

It is not generally known that Debussy at one time considered writing a piano method of his own, displeased as he was by those in existence. If this project never materialized it was probably because the Master, admirable composer and pianist that he was, realized he lacked the pedagogic experience necessary for carrying such an undertaking to a successful completion. But I will venture to say that if he were alive he would give Armand Ferté a pat on the back and complete approval of the new *Method*, as embodying so perfectly the ideas he had, both pianistically and musically.

From all that precedes it would be an error to believe that the new *Method* by Armand Ferté directs itself solely to an upper level of students, those gifted with unusual intelligence, seriousness of purpose, and perseverance in their efforts; or those aspiring to become professional musicians. Quite to the contrary; it will enable any and all students to "start on the right foot" musically speaking, and this whether they plan to be concert pianists, or teachers, or more modestly, bring the enrichment of music to themselves, and their family and friends.

The house of Schott Frères in Brussels (C. F. Peters, New York) is to be congratulated for bringing out an English version of the *Method*, which bears as a sub-title: "Progressive and Rational." I could add two more: "All under one

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cover," since its lay-out embraces every matter; then: "For progressive Teachers and Ambitious Students"; for both will better themselves and advance immeasurably by its use. ▲ ▲ ▲

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Morton J. Keston, Divisional Vice President and Local Chairman.



Kenneth Ballenger, Director of University of Arkansas Opera Workshop.



Kurt Frederick, University of New Mexico, Department of Music.

EDITORIAL

(Continued from second cover)

Reading this made us feel so fine that we wrote Dick and asked his permission to quote from his article. Dick very graciously gave permission, and wrote in part: "If it helps bring others to the Conventions, then that is fine, for certainly that is what I had in mind. I'm just very fond of Conventions—meeting old friends—meeting new friends—and just being with others in the field of music outside my immediate environs. I also think that I'm just a little smarter after attending the meetings and talking with others—that I can do a little better piece of work—at least I come away very enthusiastic and wanting to do more in the field of music."

Well, it seems to us that Dick has summed up the purpose of attending conventions in a few words: the opportunity to meet new friends, to

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S.T.J.

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University of Arkansas Pianists George Robert and John Donald Robb, Morton Schoenfeld of University of New Mexico, Dean of College of Fine Arts, University of New Mexico.

PREPARATION OF THE PRIVATE STUDIO MUSIC TEACHER

(Continued from page 2)

cultural influence in their lives. They may, through the right approaches, become appreciators of fine music, fill our concert halls, promote community ventures, and, in general, find comfort, pleasure, and satisfaction in good music.

2. To develop prospective members of community organizations, such as orchestras, bands, and choirs.

3. To develop future music teach-

ers, church organists, and local soloists.

4. To discover, encourage, and develop the exceptionally talented child who is naturally in the minority.

5. To develop through music and personal example well integrated human beings who will find happiness and satisfaction in living their own lives, and who will contribute to the well-being of those with whom they are associated.

The MTNA Committee on Curriculum for the Private Music Teacher accepted these objectives for its deliberations. It prepared a proposed curriculum in broad outline. (The curriculum appears at the end of this article.) Perhaps it will be helpful to have a definition of terms and the limitations taken into account by the committee. Therefore, I should like to comment on the curriculum outline as follows:

1. *Minimum requirements.* The curriculum represents only the minimum requirements for the Bachelor of Music degree in a four-year program.

2. *Age level and attainment of students.* It is assumed that the private teacher following this curriculum would be the average teacher with a class of students between the ages of five and eighteen, and that the students as a group would advance normally for their age level. In other words, the private teacher following the minimum requirements of this curriculum would not be prepared to be a *master* teacher, teaching students of considerably higher attainment than is normally represented by the age level of eighteen years.

3. *Performance standards and attainment levels for the teacher.* The committee had in mind the perform-

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COMMENTS ON THE CURRICULUM FOR TRAINING PRIVATE MUSIC TEACHERS

by Karl O. Kuersteiner

ance standards and attainment levels as outlined and defined by the National Association of Schools of Music for an applied major within the Bachelor of Music degree; therefore, its reference to the completion of a three-year course at the college level implies that the course of study meets the standards of NASM and represents the advancement of an applied major at the end of the junior year.

4. The committee's consideration was not limited to a program for teachers of piano, and its recommendations cover programs for all studio teachers who wish to teach children of school age. Its recommendations apply to teachers of clarinet, violin, etc., as well as teachers of piano.

5. *The manner in which the proposed curriculum may be set up in the catalog.* The MTNA Committee does not presume to prescribe how a curriculum for the training of private music teachers should be set up by institutional faculties. It makes its recommendations with the conviction that there is a need for such a program. It recommends to the various institutions represented by NASM membership that it adopt its recommendations and implement the proposal by providing (a) courses listed under the heading "Pedagogy" appearing in the recommended four-year curriculum, (b) a grouping of courses or a curriculum which clearly identifies the major as piano pedagogy, or some other field of applied music pedagogy.

In considering the MTNA recommended four-year curriculum leading to the Bachelor of Music degree with a teaching major in applied music for the preparation of the private studio teacher, I should like to treat the following points briefly:

1. The number of teachers concerned.
2. The importance of the private music teacher to NASM schools.
3. The role of the private teacher in our cultural life.

First, if we had space, I would use a chart to reveal my best estimate of the total number of teachers concerned. A figure of 5,801 would represent my estimate of the number of teachers of music in NASM member schools. For the sake of graphic representation a scale of one inch per 5,801 music teachers would be employed.

The figure for the second group of music teachers was obtained from rounding out estimates from different sources estimating the number of public school music teachers in the United States today. A line nine and one-half inches long would represent 55,000 such teachers.

But alas, observations and discussions with others who are both interested and informed reveals the third group of music teachers so large as to require a line approximately twenty-six inches long to represent the vast 150,000 private music teachers of this country.

There is no doubt but that the group of private music teachers in

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the United States today is by far the largest of the three groups. Do some spot checking on your own in almost any town. You may usually expect one private teacher to a thousand residents, although in the average small town of three to four-thousand persons you will rarely find more than one full-time teacher of public school music.

Second, regarding the question of the importance of the private teacher to NASM schools, you may answer this for yourself by asking any number of superior student musicians whether or not they received their training from a private teacher. Almost without exception the answer will be in the affirmative.

In this regard you might also ask yourselves, "Are you as NASM members satisfied with the standard of applied music accomplishment possessed by your incoming students?" If not, it is our hope that you will follow through to help improve the preparation of the pre-college age student. A curriculum duly set up by NASM and designed especially to train the private teacher will be a substantial step forward.

Third. The private music teacher

will always be an important factor—indeed, I believe the crucial factor—in the music training of the young people of this country.

The cultural life of the United States will always be benefited by the contribution of the private music teacher to our nation's musical life.

From a sociological viewpoint the private music teacher has a direct and helpful bearing on the reduction of juvenile delinquency.

In conclusion, as an active member of long standing in NASM and as President of the Music Teachers National Association, representing over 8,000 music teacher members, I request your serious consideration of the question before you, and trust that you will recognize the importance of supporting the adoption of such a curriculum.

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OPEN LETTER TO STUDENTS

(Continued from page 13)

ers and *your* education? What do you want the teachers to do today? Since everyone, except the students themselves who are being taught, seem to have decided opinions on this subject, I think it is time we heard from the students. Don't you? If you are interested in voicing your opinions, then send them to me so that we may publish your ideas, too.

Sincerely yours,

Jeanette Cass

1211 Oread, Lawrence, Kansas
National Student Advisor
for M.T.N.A.

ARTICLE BY ANDY JACOBSON

University of Kansas Student
(In answer to Miss Cass's letter to the students.)

I have been considering just what it is that I desire from my music education. As I am contemplating this, I have the good fortune to be listening to a radio broadcast of Beethoven's *Ninth Symphony*, being performed this afternoon by the New York Philharmonic Orchestra. Certainly, this is one of the greatest works in music literature. Since my primary interest is in choral music, this work is a great inspiration to me because of its chorale in the last movement. At this particular time it is being sung by the Westminster Choir.

How did these people who are performing this afternoon become skilled enough to be able to perform this complicated and difficult music? The answer is simple enough in itself. They worked and trained in order to be good enough musicians to perform this work. They may not all be professional musicians, but they are proficient in what they are doing at this time. They became proficient because in their formative years they were under the instruction of capable and inspirational music teachers: teachers who by their own proficiency were and are able to pass along the knowledge of great music and artistic interpretations of it to their students. These students then, in turn, are able to work with such outstanding artists as Dimitri Mitropoulos and John Finley Williamson in order to turn out a great and inspirational performance like the one this afternoon. My aim is that one day I shall be

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a good enough musician to be able to recognize and develop potential musicianship in young people. I want to be enough of an artist and proficient musician, that through my own work, performance, and teaching, I will be able to show my students the way to develop themselves to be good and competent musicians with a great love and respect for good music. The greatest reward I believe I can obtain for myself in my music is to find that my students whom I have trained will sing great music because they love it and understand it, and can give it a musicianly performance.

These students will not have to sing in great organizations or under nationally known musicians for me to feel that I have been successful in my teaching. I wish my students to be able to sing artistically in school choruses, church choirs, and in civic organizations. I shall feel rewarded as long as they perform artistically, with faithful interpretation, and with the knowledge that they are performing the work as near to what the composer tried to convey in the composition as possible.

Knowledge and Inspiration

I want from my schooling that knowledge and inspiration which will enable me to accomplish these things. It will take competent instructors to give this to me. It will take people who themselves love, enjoy, and know their music, and who in turn, feel that their great accomplishment will come from passing on to their students this same love, enjoyment, and knowledge. It gives me a great feeling of inner satisfaction that the teachers whom I have been fortunate enough to study under have been able to meet these requirements. These people are sincere people, artistic performers themselves, and they realize that the training in music is a case of "Blood, sweat, and tears," and they love it enough that they are willing to make this sacrifice for it, and they likewise instill in me the desire to do the same. They realize a deep and sincere satisfaction in seeing the progress of their students. They are as proud of their student who gives a splendid performance as they are of their own successful performance.

The road to becoming this kind of a music teacher is not an easy one. Financially, few people become rich as music teachers. Music is no field



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for anyone who is not willing to work hard for the art. Unfortunately, some of the people entering the field today are interested only in "getting by," and some of these, unfortunately, are influencing the students today to do the same. It is definitely up to the student to recognize this type of teacher immediately and to stay away from him if the student is really serious in his desire to learn. Unfortunately, many of our music fields are being corrupted today by these "get by" people, and it puts an added responsibility on the serious musicians to keep the young students from falling for these "get by" ways of doing things. The student should not be encouraged to accept for himself anything less than the best of his talents and abilities.

Being a GOOD musician is a matter of constant hard work and continual study in order to stay at the top once the artist has arrived. Because music has about it the quality that inspires one to climb the road to the top, it makes all the hard work worth doing. In fact this desire constantly grows; the greater the reward in a well done job, the greater is the inspiration and desire to work harder and turn out a more perfect job the next time. Because of this factor, I am grateful that I discovered that music is the subject to which I have chosen to dedicate my life. I see along the way of a hard road to travel great experiences which I could not experience in any other field.

ARTICLE BY SHARON REGIER

University of Kansas Student
(In answer to Miss Cass's letter to students.)

What do I want from my college music education? For a while I really did not know, but as my freshman year in school continued, I found a definite answer to this question. When I first started college my only aim was to get the required training as fast as possible so that I could be "out on my own." In the short time I have been at the university my ideas have greatly changed

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with the realization of the greatness of the art of music, and what a small proportion of this art I know. I realize that the knowledge which I gain now is not only necessary in order to make good grades, which formerly was my only aim, but this knowledge will be important to me in the future when there is no instructor

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near to tell me "how to do it." At that time I must be the one to tell my students "how to do it."

There are too many people in the field of music who are not capable of handling the jobs they now hold because they did not prepare themselves sufficiently while in school. The children in the schools are the ones who suffer the most from this, because they are forced to go without the music education they need, due to the lack of background of their teachers. For this reason I must make the most of my education being offered to me now, so that those who come in contact with my teaching will learn to love and appreciate good music as I am learning to do.

ARTICLE BY BEVERLY RUNKLE
 Kansas University Student
(In answer to Miss Cass's letter to students.)

What do I really want from my music education while in college? This question challenges me. Because of lack of experience so far in my music, I can only say at this stage in my education what it is that I want.

First of all I want to feel that my advisors and instructors are seriously interested in helping a serious music student to get ahead. I realize the music field is a very competitive business. Most of the professional advisors and teachers have been out in the professional world at one time or another, and they realize that one wrong move in my training, or the neglect of some important detail, might be the cause of a breakdown in my otherwise successful career.

Next I want to feel that the courses which I am required to take are really worth while and necessary to my training and not just "time killers."

I want to feel that the teachers of these required courses are fully trained and are fully aware of their responsibility to the student. I am interested in knowing how these required courses fit into my music preparation and will be of advantage to me. If these courses are essential to making me a better musician, then I want to absorb as much as I can from the course. Personally, I have very little use for these so-called "snap courses" although I know they seem popular to some students.

I want to feel that the quality of the teaching and the music done in the school which I attend is of the highest type possible. I want to be proud of the school I attend. I do not think there is any room for mediocrity in an artistic performance or in the training to produce such a performance.

Another thing I desire from my education is an opportunity to mature musically. In school, surrounded by music in its many aspects, I have the opportunity to hear all types of vocal and instrumental music well performed so that I may grow to learn and appreciate all fields of music as well as my own particular one. When I finish my work at the university, whether I decide to teach or to enter the concert field, I want to feel that I have been prepared for my work to the best of my ability and my instructor's knowledge. My main concern at present is making the most of all the opportunities afforded me to make this possible.



E. Power Biggs, internationally known organist, will present a recital on the evening of March 4th at the Western Division Convention.

To the Editor

(Note: With this issue we are starting a "letters to the Editor" section. When writing such letters please keep them as brief as possible.)

CHURCH MUSIC EDUCATION

Dear Sir:

It may interest you to know that our graduate seminar in Church Music Education gave particular consideration to the article "Suggested Role of the Young People in the Church" by Hugo Marple in the January-February 1955 issue of *AMERICAN MUSIC TEACHER*. Because of its unique applicability to our course of study and its pertinence to the philosophy of our profession, an entire class period was devoted to the analysis of its contents. The author is to be commended for the article which is indicative of his concern for the state of music in the church.

It is true that we do need more use of the school instrumentalists and better coordination with the whole public school music program. However, while we agree with the author on these points, we question the validity of the following statement which he made in comparing the progress of the public school music program with that of the church: "In all too many cases the church music program has progressed very little in the same period of time, while in still other cases the church music program has deteriorated somewhat in the same period of time." It is quite evident that he is not cognizant of the music programs being carried on in our Southern Baptist churches. We feel that church music in the South, and particularly within our own denomination, is not deteriorating, but is definitely developing.

The suggestion is made from the title of the article that the author's connotation of the word "deteriorate" has reference to the lack of utilization of the youth potential in a church program. However, the results of a recent questionnaire sent by our professor, James Luck, to a representative group of Protestant churches in the United States in documentation of his doctoral thesis showed that 77 per cent of the churches contacted now have a choral program for the junior high school students. The major emphasis of the Southern Baptist Church music education program thus far has been the development of graded choirs. These include an educational program for children of the pre-school age group through high school.

Though heretofore we have failed in providing an adequate outlet for instrumental training because the graded program required much attention during its formative stages, instrumental work in our churches is gradually receiving more emphasis. Many ministers of music have an instrumental program as an ultimate aim in their over-all program of music education. In some of our churches an ensemble provides an accompaniment for the annual presentation of Handel's "The Messiah" and DuBois' "The Seven Last Words".

Realizing that the author's idea of church music leadership may be influenced by the locale in which he resides, we believe that on the whole in Protestant churches, music directors are sufficiently equipped educationally to competently fill their responsibilities. The aforementioned survey revealed that out of 227 churches contacted, only 11% of the directors do not hold academic degrees in music. Of this number, only 4% have no music training, whatsoever. The remaining 7% gave evidence of further study, either privately or in a college school of music.

We believe that the author's idea of the quality of music is important. Certainly no public school music teacher or church musician is carrying out the ideal of his profession if the music level of the people is not being raised continually through the use and understanding of better music. Our responsibility as church music educators is to make more meaningful every musical experience that takes place in our church life. We, as church music educators, do have a concept and a program based upon the basic precepts of theology and education. A few years to bring it to maturation and musicians from our churches will be working with public school musicians to better serve their communities and the world.

James T. Luck

Note: This letter was written by my graduate students of the class mentioned above.

Southwestern Baptist Theological Seminary, Fort Worth, Texas

WORDS OF PRAISE

Dear Mr. Jones:

I thought that I might be able to see you at the convention in St. Louis and express my appreciation for the interesting and informative contents of the AMERICAN MUSIC TEACHER. I missed doing so, and will take this opportunity instead. I found that the coverage which you gave to the convention was very helpful, since I attended and carried the program with me as advance notice of what I wanted to take in while there. I don't know how much of a part you may have had in planning and carrying out the convention, but if you were responsible for any of it, I would like to express my thanks for that also because I thought that it was a very worthwhile meeting. The great amount of performance which was to be heard there was particularly stimulating to me since we in Arkansas are not blessed with the most in the way of concerts. Some of the more unusual things, such as the session on music for magnetic tape by Mr. Ussachevsky, or the harpsichord recital by Mr. Valenti, are things which we here in the hinterlands just don't find available.

Keeping us in touch with current things seems to me to be the best service that the AMERICAN MUSIC TEACHER can render. I find it most difficult to retain a feeling of identity between myself and the contemporary musical scene, and therefore I find the articles on contemporary literature, such as the ones by George Anson, to be very helpful. I also enjoyed the article on editions and was delighted to find that you allowed Mr. Hughes to retaliate to that article. If that sort of thing can continue to be handled well, the magazine can be a stimulating organ rather than just an outlet for some publicity for each of our respective states. That too is necessary and helpful, but I find the other parts of the magazine more interesting.

I doubt that you are succeeding in pleasing everyone all the time, but for my part, you are doing a fine job of the magazine, making it interesting, lively, and stimulating. There seems to be more there than just seeing that all the words are spelled right.

Thanks—

Glenn Fulbright

Harding College
Searcy, Arkansas

Dear Mr. Jones:

Please congratulate Bill Reid for his priceless article "I'm a Nice Pupil" published in the March-April 1955 edition of AMERICAN MUSIC TEACHER. It is a gem and long since overdue. It is a must for all of my students and teachers.

I wish he would tackle the problem of transference from a private Studio to a Music Conservatory. In most cases the auditions and credentials that the students present have no real significance. Every student who enters automatically enters the freshman class. Those of superior achievement enter along with all of the freshmen and are bored to tears the first year. "Oh but you haven't done it my way," doesn't fool the student.

The same problem presents itself in the colleges where the graduates of the High School, with no exception, go thru the routine of a freshman year, where there is a repeat performance of the last year in high school. Thinking pedagogues admit the problem and hope to come up with a solution.

If there is no recognition of superior achievement, superior talent, then something is wrong with the set up.

One of my students, Head of a Music Department in a college, begged for "I'm A Nice Pupil" so he could have it typed and given to every teacher in the Music Department to hang in his studio.

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INDISPENSABLES OF PIANO PLAYING. By Abby Whiteside. 147 pp. New York: Coleman-Ross, \$4.00.

MUSIC IN AMERICAN EDUCATION. (Music Education Source Book Two). Edited by Hazel Nohave Morgan. pp. xvi + 365. Chicago: Music Educators National Conference. \$4.75. A compendium of data, opinions, and recommendations compiled from the reports of investigations, studies, and discussions conducted by the Music in American Education Committees of the MENC during 1951-54. Selected material from other sources is also included.

MUSIC IN EDUCATION. 335 pp. Paris: UNESCO. \$3.00. Distributed in the United States of America by Columbia University Press. The principal speeches and a selection of the addresses delivered during the International Conference on the Role and Place of Music in the Education of Youth and Adults, Brussels, June 29-July 9, 1953.

TALKS WITH GREAT COMPOSERS. By Arthur M. Abell. 167 pp. New York: Philosophical Library. \$2.75. The intellectual, psychic, and spiritual experiences of Brahms, Puccini, Strauss, Humperdinck, Bruch, and Grieg.

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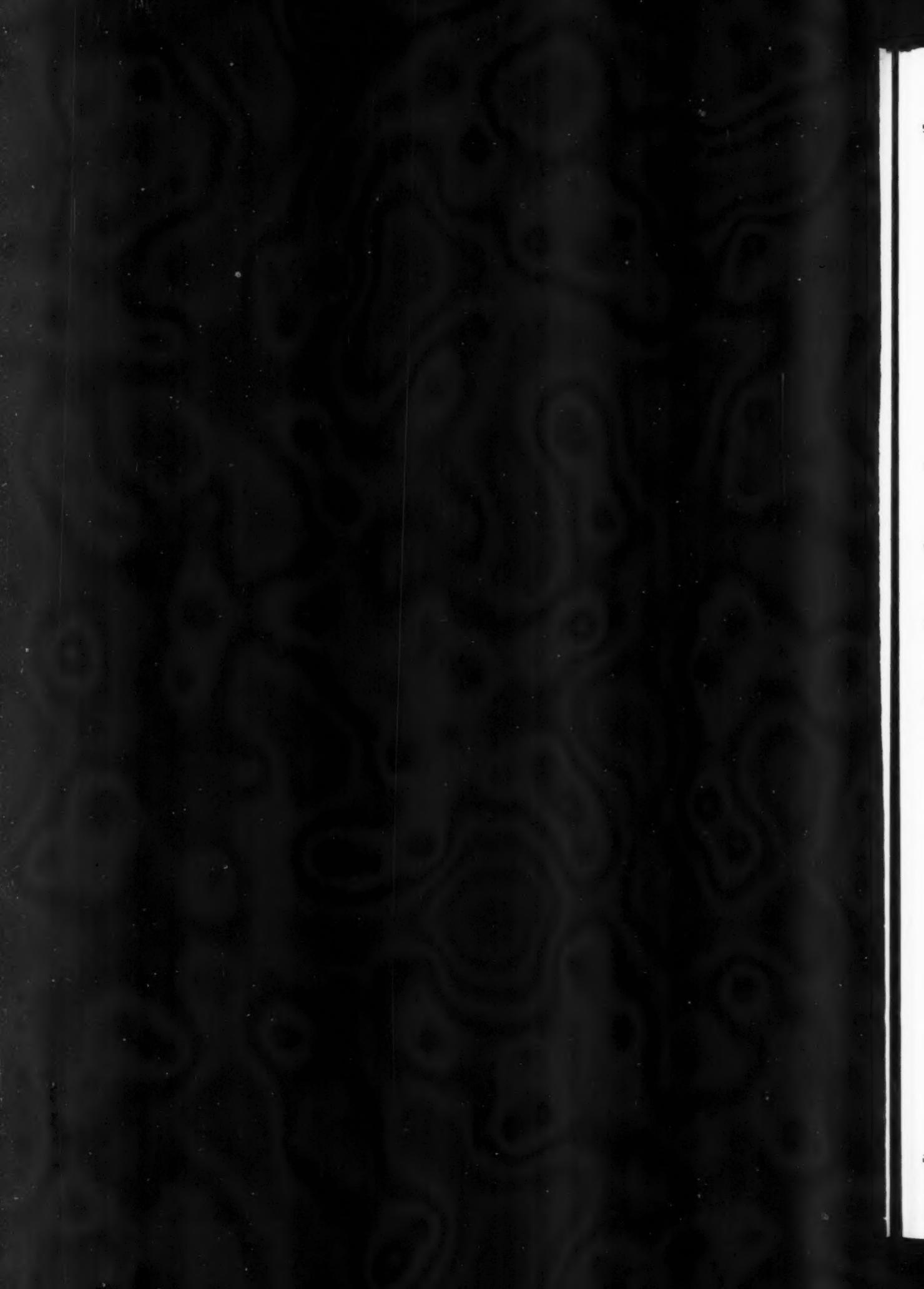
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